

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM

Payable in advance by Cash or Post-Office Order to DUNCAN DAVIDSON & CO., 244, Regent Street, London, W.
[Registered for Transmission Abroad.]

VOL. 42—No. 38.

SATURDAY, SEPTEMBER 17, 1864.

PRICE 4d. Unstamped.
5d. Stamped.

JULLIEN'S CONCERTS.—HER MAJESTY'S THEATRE.

M. JULLIEN begs to announce that his
ANNUAL SERIES OF CONCERTS
(Positively for One Month only) will commence

ON MONDAY EVENING NEXT, SEPTEMBER 19TH.

The Orchestra will be chiefly selected from the Members of the magnificent Band of Her Majesty's Theatre, with the addition of eminent soloists from the Continent, and will number nearly 100 Performers. Vocalist, Mdlle. LIEBHART (her first appearance at these Concerts). The Danish National Vocalists—FROKENERNE, JULIA and FREDERIK JENSEN, HANSINE FREDERIKSEN, and HERR STENMAN, from the Tivoli, Copenhagen (their first appearance in England, and exclusively engaged for these Concerts). Solo Cornet à Pistons, Signor LUIGI (his first appearance in London). Pianiste, Mdlle. MARIOT DE BEAUVOISIN, and Solo Violin, M. LOTTO (his first appearance this season). The Band of the DANISH GUARDS, under the direction of HERR CAPELMEISTER HARTMAN, is also engaged to visit London, and to appear exclusively at these Concerts.

CONDUCTOR—M. JULLIEN.

Commence every Evening at Eight.

Private Boxes, from 10s. 6d.; Dress Circle, 2s. 6d.; Reserved Seats (procurable only at the doors), 1s. 6d.; Promenade, Amphitheatre Stalls and Gallery, 1s. Box-office open daily from 10 till 4.

M. JULLIEN has the honor to announce that he has
succeeded in ENGAGING

THE BAND OF THE DANISH GUARDS

(Under the direction of HERR CAPELMEISTER HARTMAN),

To visit London expressly to perform at his Concerts; also

FROKENERNE, JULIA and FREDERIK JENSEN, HANSINE
FREDERIKSEN, HERR STENMAN,

The Danish National Vocalists, from the Tivoli, Copenhagen.

MR. HOWARD GLOVER'S

SERIES OF

GRAND MUSICAL FESTIVALS,

AT

DRURY LANE THEATRE,

WILL COMMENCE

SATURDAY AFTERNOON, OCTOBER 1ST,

And be continued Fortnightly until Christmas.

All applications to be addressed to Mr. Howard Glover, at Messrs. Duncan Davidson's Foreign Music Warehouse, 244 Regent Street.

MR. GEORGE DOLBY begs to announce that he is
making arrangements for a Tour in the Provinces with the following distinguished Artists:—

VOCALISTS:

Madame GRISI

AND

Madame SAINTON-DOLBY.

Mr. PATEY

AND

Signor MARIO.

VIOLIN:

M. SAINTON.

ACCOMPANYIST:

Herr MEYER LUTZ.

The Tour will commence about the middle of September and terminate in December.

Applications respecting Engagements to be made to Mr. GEORGE DOLBY, Egyptian Hall, Piccadilly, London.

MRS. CAMPBELL BLACK, Vocalist (Pupil of Dr. FRANCIS ROBINSON, Vicar Choral of the Cathedral of Christ's Church and St. Patrick's, in the City of Dublin), sings in Italian, German and French. She sings also all the popular English, Scotch, and Irish Melodies, and has carefully studied Sacred Music. Mrs. CAMPBELL BLACK accompanies herself on the Harp, Pianoforte and Guitar. All communications respecting engagements to sing at Concerts, &c., to be addressed to her at 7 Well Walk, Hamstead, N.W.

MISS ROSE HERSEE will sing "THE KNIGHT AND THE MAIDEN" (Words by H. HERSEE, Esq.), composed by EMILIA BERGER, at the York Festival, Sept. 7th and 8th, Aberdeen, Sept. 16, at the Glasgow City Hall, Sept. 17 and 24, Port Patrick, Sept. 28, Taunton, Oct. 3rd., and Leicester, Nov. 28.

MISS JULIA ELTON will sing RANDEGGER's admired Cradle Song, "PEACEFULLY SLUMBER," and the duet (with Miss ROSE HERSEE) "OH, GLORIOUS AGE OF CHIVALRY" from Howard Glover's popular Operetta of *Once too Often*, at the City Hall Concerts, Glasgow, September 17, 24, and October 1.

MISS HELEN HOGARTH (MRS. RICHARD RONEY), begs to inform her friends and pupils that she has returned to town for the season.—10, Gloucester Crescent, Regent's Park, N.W.

MR. J. G. PATEY will sing Formes' Popular Song, "In Sheltered Vale," at Mr. ALFRED MELLOW'S PROMENADE CONCERTS, at the Royal Italian Opera House, Covent Garden, during the week.

MR. AGUILAR begs to announce that he has returned to Town. 17 Westbourne Square.

SIGNOR and MADAME FERRARI beg to inform their Friends and Pupils that they have returned to town for the season. 32 Gloucester Terrace, Hyde Park.

"THE BRIDE OF DUNKERRON;"

A DRAMATIC CANTATA.

The Verse by FREDERICK ENOCH.

COMPOSED BY

HENRY SMART.

Produced at the Birmingham Festival with the most brilliant success, and pronounced by the Press to be a masterpiece of the English School.

Complete Pianoforte and Vocal Score, handsomely bound, Price 18s.

SONGS, DUETS, &c., Printed separately.

	s.	d.
The full moon is beaming. Tenor Aria	2	6
The Sea rules all. Song, Bass or Baritone	3	6
Our home shall be on this bright Isle. Soprano Aria	2	6
Here may we dwell. Duet, Soprano and Tenor	3	0
Hark! those spirit voices. Duet, Soprano and Tenor	4	0
Hail to thee, child of the earth. Trio for two Sopranos and Contralto. Arranged from the Chorus of "Seamstresses"	3	0
Intermezzo (Instrumental). Arranged as a Pianoforte Duet	5	0

The Choral and Orchestral (String) Parts are all Published, and can be supplied to Societies on moderate terms.

MITZLER & Co., 35 to 38 Great Marlborough Street, London, W.

PUBLICATION OF THE FULL SCORE

OF

"THE BRIDE OF DUNKERRON,"

By HENRY SMART.

In order that this admirable composition may be thoroughly appreciated by Students and Amateurs of Music, it is in contemplation to publish the FULL SCORE by Subscription. Names should be sent in to the Publishers at once.

Price to Subscribers, 15s.; to Non-Subscribers, 21s.

MITZLER & Co., 35 to 38 Great Marlborough Street, London, W.

Just published, price 3s.,

"HOPE ALWAYS,"

SONG FOR A MEZZO-SOPRANO VOICE.

Written by MINNIE,

Composed by EMANUEL AGUILAR.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

HARTMAN'S WALTZ on Ascher's celebrated Romance,
"ALICE, WHERE ART THOU?"
 As performed at the Lord Lieutenant's Soirées, the Horticultural Show, the Dublin Castle Balls, &c., by the Band of the 10th Hussars, under the direction of the Author,
 HERR ERNEST HARTMAN.

Price 4s.

London: DUNCAN DAVISON & Co., 244 Regent Street; and of all Musicians in Town and Country.

In the Press,

"THE OCEAN QUEEN,"

SONG,

Sung by MISS ANNIE BARTON

At the Concerts of THE GLEE AND OPERA UNION;

Words by C. H. Wood, Esq.,

MUSIC BY BENNETT GILBERT.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just Published, price 3s.

"WHERE IS HE;"

SONG,

Composed by RALPH WILKINSON.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just published, price 3s.,

"WHITHER AWAY."

SONG,

Composed by GEORGE B. ALLEN.

London: DUNCAN DAVISON and Co., 244 Regent Street, W.

In the Press,

MARY,

SONG.

COMPOSED BY JOHN JACKSON.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just published, price 3s.

THE ROSEBUD,

MELODY FOR THE PIANOFORTE,

Dedicated to Miss Catherine Matilda Blackburn;

COMPOSED BY CHARLES FOWLER.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just published, price 3s.

THE LANCASHIRE WITCHES

POLKA MAZURKA,

FOR THE PIANOFORTE,

COMPOSED BY CHARLES FOWLER,

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just published, price 4s.,

Played everywhere and always encored,

"WAVERLEY,"

FANTASIA ON SCOTCH AIRS,

FOR THE PIANOFORTE.

Composed by EMILE BERGER.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.,

Where may be obtained the above Composer's popular Moroccan de Concert,
 "Les Echos de Londres," price 4s.

In the Press,

"THE BOORT SCHOTTISHE,"

Handsomely Illustrated,

Dedicated to Mrs. Henry Godfrey,

(Of Boort, Australia),

COMPOSED BY GEORGE EVANS LABETOUCHE.

London: DUNCAN DAVISON & Co., 244 Regent Street,

Just published, price 3s.

With a Portrait of MISS ROSE HERSEE.

"THE KNIGHT AND THE MAIDEN."

POETRY BY H. HERSEE Esq.

MUSIC BY EMILE BERGER.

"The song, 'The Knight and the Maiden,' by Miss Rose Hersee, met with a rapturous encore."

"Miss Rose Hersee's voice is silvery and clear; her intonation good; and her execution very refined."—*Yorkshire Gazette*, Sept. 10, 1864.

DUNCAN DAVISON & Co., 244 Regent Street, W.

Just Published,

"HARK, THE BELLS ARE RINGING,"

NEW SONG

BY

HENRY SMART.

The Words by W. H. BELLAMY, Esq.

o panion to his celebrated "LADY OF THE LEA."

Price 3s.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just published, price 4s.,

"VOGLIANA,"

Mazurka de Concert, pour Piano.

Dedicated to son ami Monsieur EDOUARD, DE PARIS,

PAR

WILHELM GANZ

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just published, price 3s.,

"L'AMOUR,"

RÉVERIE POUR LE PIANOFORTE.

PAR

FREDERIC BOSCOVITCH.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

ADELINA PATTI.**"DI GIOJA INSOLITA,"**

Waltz, sung by Mdlle. Adolina Patti with Distinguished Success.

Composed by MAURICE STRAKOSCH.

Price 3s.

With a Portrait of Mdlle. Adolina Patti.

London: DUNCAN DAVISON & Co., 244 Regent Street.

"DI GIOJA INSOLITA"

Is also Transcribed for the Pianoforte by

R. ANDREWS.

Price 2s.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

CARLOTTA PATTI.**"I WOULD HEAR YOU, WARBLER"**

(L'Usignuolo—The Nightingale).

Sung by Mdlle. Carlotta Patti with distinguished success.

Composed by E. MUZIO.

Price 4s.

With a Portrait of Mdlle. Carlotta Patti.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just Published, price 3s.,

"MY HEART'S IN THE HIGHLANDS."

("Mein Herz ist in Hochland.")

COMPOSED BY

ALEXANDRE REICHARDT,

Composer of "Thou art so near and yet so far."

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just published, price 3s.,

ALLEGRETTO GRAZIOSO,

FOR THE PIANOFORTE,

Dedicated to Miss Jessie Richmond;

COMPOSED BY CHARLES FOWLER.

London: DUNCAN DAVISON & Co. 244 Regent Street,

SOME PARTICULARS ABOUT THE CLAQUE IN GERMANY AND FRANCE.

We would to-day discuss an evil, very serious though but seldom mentioned, affecting theatrical matters, and beg our readers will proceed to investigate with us the institution called the "Claque."

Who are the persons constituting this Claque among us?—So-called old theatre-goers, heroes of loud talk, with their musically and scientifically ignorant hard-handed assistants, paid, for the most part, directly or indirectly, to officiate at the new productions and starring engagements of mediocre composers, singers, authors, and actors. As a matter of course, these hirelings, who are admitted to all parts of the house, receive a large number of tickets, in order to turn falsehood into truth, that is, to shower down applause, to clap, to call out, and to stamp, where silence, frequent hisses, or even utter condemnation would be more appropriate.

Many individuals are of opinion that this is an innocent and harmless theatrical swindle. They are greatly out in their reckoning! The Claque business is, on the contrary, carried on here in so flagrant, and often so stupid, a fashion that we can only feel surprise that the Intendant-General has not long since destroyed it, root and branch, by means of the police attached to the theatres, more especially as our Claque, in its arrogant stupidity, has already frequently provoked, by its ill-timed, immoderate, and unreasonable applause, hostile demonstrations, such as hissing, &c., from the opposite party. When the Claque, therefore, should have been of use to the persons interested it has done them harm. The promising talent of many a singer and many a young composer, to speak only of opera, has been nipped in the bud by the ill-judged approbation of the Claque. Wherefore, then, should we any longer suffer a conspiracy for changing falsehood to truth, and, *vice versa*, the latter to falsehood?—Why should our intelligent opera-goers, who really understand music, allow themselves to be treated like so many children, and held in leading-strings by these mercenaries? If no steps are taken by the Police against these creators of disturbance at the theatre, it becomes the business of the critics constantly to direct attention to the fact that, for the good of art, the public themselves should combat this coarse and monstrous abuse with their united strength, and no longer remain passive under such a state of affairs. Or ought we to wait until the Claque shall threaten entirely to demoralize our entire theatrical system, which is otherwise so admirably arranged?

We have long had a warning example in the regularly organised Paris Claque, which, in the person of its leader, is attended with ruinous consequences to composers and executive artists. How is this?—Because to the leader, who as *little David* acts and operates as grandly and as mightily as a Goliath, is conceded the power—which crushes everything—of altering, cutting, and rejecting operas, just as it suits him, and of forming and influencing the conception and execution of the singers in the various parts, should they wish to depart from the traditional manner. To such degrading tyranny must the fortunate Parisian artists—who give the tone to all others—art, and the public submit, in the enlightened nineteenth century, *volens volens*, at the hands of David, the dreaded leader of the Claque. People in Germany entertain an utterly erroneous notion of the French Claque business. This creation of the Parisian spirit of speculation is a grand Insurance Office for Managers against loss; it forms a part of the French theatrical system, and as such possesses, *unfortunately*, its privileges.

Seeing that the theatrical Claque in Paris has reached the very highest point of development, the humorous musical critic of the *Temps* proposed, a short time ago, to substitute mechanical claqueurs for living ones. He said that, just as in Tibet there are praying machines, which, in a manner as clever as it is complete, relieve people of the trouble of praying, a similar invention might now-a-days be employed for the Claque. As, now, the principal object is to make a noise, and moreover as much noise as possible, the very simple machine it would be necessary to erect might be placed in connection with the prompter's box. Every passage, therefore, in which the services of the Claque were required would have to be scrupulously marked in the prompt-book. Perhaps a mere glance, at the proper moment, from the actor or singer to the prompter might be all that was needed. But even Parisian satire has not yet proved strong enough to do away with the Claque system. A long time ago, Edward Schelle

wrote an article on it in Paris. We will avail ourselves of this article to render our readers acquainted with the principal points in the way business is transacted by the Claque in that capital. As we have already said, the proprietor and director is M. David, a man of small size with a suspiciously bent back. His physiognomy bears traces of oriental descent; his whole bearing stamps him as bankrupt in all that a Frenchman is accustomed to call *comme il faut*. He is absent from no rehearsal. At one time he sneaks about the stage, and then is to be seen in the pit. His opinion is always taken into consideration by the stage-manager and by the conductor. A passage is being tried, after having been several times altered. "It will do now!" exclaims the conductor. "Do you not think so, Monsieur David?" Little David shakes his sly head like a giant.—"There is no striking effect in it," he replies. "We can make nothing out of that." This grand and artistic decision settles the matter. The composer is compelled to set about the fearful task of alteration once more, for M. David thinks this absolutely necessary, and is of opinion that if it is not done there cannot possibly be any applause. *For this, however, he pays the management the trifling sum of forty thousand francs annually*, receiving in return a certain number of tickets, a portion of which he distributes among his own more immediate lot of followers, while the rest he sells at greatly reduced prices. [This, by the way, is all right, but, with us, the ticket-dealers sometimes sell their tickets at an unexampled high rate.] The members of this noble guild are recruited mostly from among ruined literary men, poor and young artists, insolvent theatre-goers, &c. As yet, the business may not strike the reader as particularly remunerative. But M. David knows how to calculate. In the first place, the extraordinary performances—when, for instance, a novelty is produced, or the Emperor goes to the theatre—bring in a good round sum, for the tickets are always eagerly taken on such occasions. But this is only the per centage on a capital formed by the contributions of composers, singers, dancers, &c., contributions which none of the above individuals dare refuse, and which, moreover, are calculated with infamous regularity, according to the scale of salaries. Thus M. David exercises over all the members of the theatrical profession an unlimited authority, against which not even the greatest and most popular artists dare to revolt.

About an hour before the opening of the doors the sacred band assemble in the Passage de l'Opera, and, under the guidance of their lord and master, proceed in mysterious silence to the Operahouse, entering by the stage-door, and passing over the stage into the pit. With the strategical glance of a general, M. David distributes, while still in night-like darkness, his troop, and warns them to pay proper attention to the well-known signals. He himself takes his place in the middle of the front row. He knocks the ground with his cane two or three times, and the storm of applause bursts forth; he lays his hand upon the shoulder of his neighbour; the applauding hands instantly sink down on the knees of their owners!

It is not an uncommon occurrence for the whole future of a talented artist to be comprised in these two gestures.

About three years ago, the management, in obedience to the general wish of the public, resolved on abolishing the Claque altogether. The entrance to the Opera was granted to the whole tribe, with their chief at their head, only on the same terms as to every other theatre-goer, that is for the regular price of admission. What was the consequence? The public, long unaccustomed to manifest their feelings and opinions by manual applause, were very chary of the marks of their approbation; singers and dancers grew disappointed and uneasy. But the management remained firm, and founded their hopes on the force of custom. At this stage of the proceedings it happened that the Emperor went to the Opera, and the task of applauding his entrance into the box had formed one of M. David's duties. On the occasion in question, however, not a hand moved, and—the next day, the Claque, with their chief at their head, were reinstated in all their old rights.

As Paris is France, we regret that the French should place themselves under the dominion of such a theatrical tyrant, and that conscious as they are of their artistic independence they cannot for the sake of art and artists throw off the yoke of this shark. To these facts we will add a few remarks to show what sums have been extorted for a long series of years under this infamous Claque system. On the death, in 1844, of a certain Auguste, who was the chief of the Claque at the time of his decease, the public

learned from his book of receipts and expenditure the amount he drew annually from the first artists. Nourrit, the tenor, paid him a 100 louis d'or a year; and Taglioni, 300 francs a month, while Fanny Elsler gave him 500 francs for every first performance, 300 francs for every second performance, and 100 francs for every following one. On leaving Paris for Vienna, Madame Ristori had a bill of 600 francs sent in from the Claque.

Art, and those who profess it, should be free!—*Neue Berliner Musik-Zeitung*.

ON THE REMUNERATION OF ARTISTS.*

There are a number of phrases and sentences which have become so familiar to us that, because they are being eternally repeated, they are looked upon as axioms and truths requiring no proof. If they are of a philosophical and speculative nature, the belief in them is to be explained, and, to a certain extent, justified by the difference in the intellectual powers of mankind, and by the employment of various practical means for their propagation; but if they concern historical matters, if they have to do with the sphere of reality, where our standard is truth alone, it is impossible to comprehend how error could take such firm root as it has done, and be so universal as it is.

In relation to music as to everything else do we meet with such phrases, both of a philosophical, that is to say, æsthetical, and of a historical kind, phrases handed down from one epoch to another, without our once troubling ourselves to enquire whether they could stand the test of serious investigation.

We would on the present occasion direct attention merely to a common-place, not referring to the inward principles of art, but simply to those outward, and altogether material ones, which are connected with the exercise of it; we would not speak of the artist's joy in creating, of his consciousness of the high and noble objects which animate him, or of his inward satisfaction when his work is completed, but of the actual remuneration which he enjoys from his position in society and the state, and from his income.

Now, we hear and read every moment that, of all artists, the musician, that is the creating musician or composer, is rewarded the worst, and poor dear Germany especially, is obliged to hear foreigners, and even Germans themselves address her, on this subject, reproaches which go so far that the saying "We permit our great musical geniuses to die of starvation" circulates unquestioned among us. The Germans who join in this chorus, point always to France, as to the El Dorado, where every possible spring of gain is to be seen streaming forth; where the State liberally rewards artists; and which is the only place in the world where the latter can accumulate simultaneously reputation and wealth.

The sole advantage of which France can boast over Germany in this respect—an advantage she has enjoyed for many years—was the fixing by law of the fruits of intellectual property, in which of course, musical works are included, and, (unfortunately, even now this matter is not so well managed among ourselves as among our neighbours, although considerable progress has been made in it to the benefit of the composer.

If, however, we cast a glance into the history of the last two centuries, and of the first ten years of the present one, the degree of support afforded by the State, or States, to music is completely reversed, and France cannot stand a comparison with Germany. "Art runs after bread," says Lessing's Painter to the Prince, who answers, "It shall not do so, at least not in my small territory!" What the German poet makes the Italian Prince here say, experience had shown him to be true in all the small and larger principalities of his native country. The sums which the Kings of France devoted to music cannot be for a moment compared with the large, nay, frequently, extravagant, expenditure of nearly all German Courts, ecclesiastical as well as temporal, for musical festivities and performances, and for the salaries fixed and honorary, not only of the executants but—and more especially—of the composers. The Capellmeisters in churches, as well as in theatres and at performances of concert-music, were not paid as conductors, for they had often nothing at all to do with the direction of the performance properly so called, but as *composers*, and what was

done in France by the Royal Court alone for this or that artist, now and then, as, for instance, for Lulli, was done, at one and the same time, by the Imperial Court at Vienna and all the Electors in Germany for very many, we might almost say, for many hundreds of artists, if we include in our reckoning the smaller Courts of independent Princes and Counts. The indisputable pre-eminence of Germany is proved from as far back as the seventeenth century by the lists, coming down to the end of the last, of the appointments held by great composers at the Courts of Berlin, Munich, Dresden, etc., from Orlando Lassus and his contemporaries, down to Graun and Nannan, etc., and it is proved, moreover, by the number of excellent private bands (*Capellen*) at the Courts of our Kings and Princes down to the present hour. And, just as music is more generally and liberally supported by the Courts of Germany than by France, it has always been supported as generally and liberally, or, rather, far more generally and liberally, by the large towns and their art-institutions (theatres and concerts), as well as by the rich aristocracy. We need only remind the reader of Hamburg and its opera, of Joseph Haydn at Prince Esterhazy's, etc. Besides all this, a new element has, during the last few years, been introduced into the domain of music: the principle of Association, which, ever since the first ten years of the present century, has been founding a number of societies for vocal and instrumental music, establishing classical Concert-Institutions, and getting up grand Musical Festivals. All this tends indirectly to benefit the composer, and in France people have hardly begun to do anything like it.

Despite all this, however, Mozart's contemporaries are reproached, very justly it is true, with their neglect of him; but, though we have not the slightest idea of ascribing a portion of the blame attending his continual state of want to his own disposition, we would merely observe that death overtook him before his fame had spread far enough for the entire nation to be acquainted with him, and to pay their debt of gratitude.

But has much lauded France, then, no similar musical martyr to show? In that country is it true not only, as people assert, that incense is burnt along the path of genius, but that wreaths of gold are always laid at its feet?—What did Cherubini, Hérold, and Boieldieu leave behind them?

Let us once more peruse the following letter from Boieldieu, of the year 1832. It is published in the *Journal des Arts, des Sciences, et des Lettres* (1864, No. 2, February 3rd), and is addressed to Berton from some watering place in the Pyrenees.

"MY DEAR FRIEND,—I shall soon be at the end of my resources, and not able to follow the Doctor's orders much longer, for I have lost my place, my pension, my employment at the theatre, and some tolerably heavy sums which were owing to me. I perceive, unfortunately, that our Government is not inclined to do aught for us old artists. Yet we have performed our duty to our native land as well as many a minister and general who draws a good pension. In every civilized state, old artists ought to be national property which the Government ought not to allow to suffer misery through want, than the monuments of antiquity to go to ruin, for the latter are not greater ornaments to France than we are.

"What! while the wild beasts in the menagerie have lost nothing by the change of Government, shall we, we, lose the scanty rewards granted us after forty years of hard work? This is revolting, and what people have written to me concerning the state of despair and wretchedness in which art and artists now are at Paris, grieves me profoundly.

"I know only one method, my dear Friend, for extricating us from this distress: we must found at one of the beautiful spots where I have been for a year residing, a colony of *ruined musicians*, into which those who are not yet ruined would be received by especial favor only. We might there live cheaply and happily under a beautiful sky, and when men write, and help and stand by one another, they need, in my opinion, entertain no fear of misery. According to my plan, we ought to purchase some old and agreeably situated castle, like that of the poet Despourins, in the magnificent valley of Argelès. The view of such natural beauties would warm again the benumbed imagination, and who knows but that out of the old heads *free and original ideas* might once more spring, fully able to hold their own against the *purely speculative and labored* ideas of certain musicians of the modern school!

"A long time ago, when I was in Russia, I cherished the dream of a happy asylum for old artists, where they might end their career so well. We should necessarily form a model establishment of artists, which would certainly not remain without influence upon art itself. How many young people are there, sent with a pension to Rome to *lose* there the best years of their life, who would prefer to come to us, and, under our guidance, go through a few months course of musically-philosophical study.

* From the *Niederrheinische Musik-Zeitung*.

"The climate of the Pyrenees would do them quite as much good as the sky of Italy. The Pic du Midi has no volcano, but it can boast of fragrant flowers. Are not the beautiful waterfalls of the Pont d'Espagne preferable to the cascades of Tivoli? are not the Marboré, the Brèche de Roland, and the cirrus of Gavorne, with its bridges of snow, and its waterfall, dashing down a height of 1200 feet, monuments of Nature which can excite the fancy as well as St. Peter's in Rome, the Colosseum, or the Pantheon?"

"But alas! for us to achieve anything like this, people must get rid of many prejudices and fanciful notions, and, above all, of the idea that an artist can live and produce in Paris alone! I think that Voltaire was no fool while at Ferney, where he did not write so very badly after all; Horace, too, produced some very nice things at his Sabine farm, though he had to sing the praises of Augustus and Mæcenas. Since we, however, have no Mæcenas or Augustus whose praises we are expected to sing, a fact which is certainly a misfortune for art, I do not know anything that should prevent us from going to the Pyrenees."

ADRIAN BOIELDIEU.

Thus much says Boieldieu himself. What was it which reduced to these sentiments the man who had raised to its greatest height genuine French music, the music of the Opéra Comique? The ingratitude of his country and of its Government.

For some years preceding the year 1830, Boieldieu had felt the necessity of rest, a necessity rendered all the greater by the fact that the germs of a deadly disease, quinsy, continued to be developed in a more and more menacing manner. He was allowed to retire from the Conservatory with a handsome pension. But, as he lost a salary of 1200 francs from the Opéra-Comique, the King, Charles X., allowed him an addition to his pension from the Royal privy purse. Then came the Revolution of July. Not only did the Royal addition cease, but a revision of all the pensions of the Opéra and Conservatory brought to light the fact that Boieldieu wanted some few months of service to entitle him to receive as much as he did, and so a portion of his pension was cut off. Thus to his bodily sufferings was added anxiety for his very existence, and Boieldieu, Boieldieu, fifty-nine years old, the composer of the immortal melodies of *La Dame Blanche*, was compelled to give lessons once more, and applied to the Minister to be allowed to resume active duty as professor in the Conservatory! His wish was granted, and a miserable pension of 3000 francs settled on him out of the general fund for the Fine Arts. Too late! He died on the 8th October, 1834!

WORCESTER.—During the week the English Opera Company have produced a round of leading operas, and though the repertoire is rich and varied, there was nothing in it beyond the range of the company's abilities. In the *Trovatore* Madame Tonnellier's Leonora, considered both dramatically and musically, was an intelligent and clever performance. She gave the recitative in the *scena* commencing "Tacea La Noite" with excellent effect, and her rendering of the *aria* which follows was brilliant and telling. She was particularly successful in the "Miserere" scene, and both band and chorus deserve a compliment for their execution of the vocal and instrumental accompaniment, which is seldom given in such excellent time as all the performers contrived to maintain on Monday evening. Mr. B. Bowler has a tenor voice, and altogether did tolerable justice to the part of Manrico, but he wants more flexibility both of voice and carriage. His trying part in the "Miserere" scene was well filled, nevertheless. Mr. A. Cooke, as the Count, merited the applause the audience accorded to him. Mrs. Aynsley Cooke has what Mr. Bowler lacks—dramatic power; but she will do well to guard against over-acting. She played the gipsy, and sang her part in the famous duet, "Home to our Mountains," with sweetness. On Wednesday *Lucresia Borgia* was performed, the leading parts taken by Madame Tonnellier (Lucresia), Mr. Aynsley Cooke (Duke Alfonso), Mr. B. Bowler (Genaro), Miss Annie Kemp (Maffeo Orsini). Madame Tonnellier sang effectively, but at times her voice was drowned by the accompaniment. In the last scene her appeals to Genaro were earnest and natural, and drew forth plaudits. Mr. Cooke was capital as the Duke. Mr. Bowler was at home in the concerted pieces, and his voice "travelled" well. There was a good attendance in every part of the house, and when the curtain fell the three chief singers were recalled. Last night an unusual treat was given to opera goers in Rossini's *Barber of Seville* in its unmutated form. The Earl of Dudley gave his patronage, and the audience was worthy of the patron and the opera. Taking the "lesson scene" as a test of the performance, we may fairly say that the company passed the ordeal with success. Madame Tonnellier, as Rosina, sang the air "Qui la voce," from *I Puritani*, brilliantly, and being encores substituted "Comin' through the rye." Mr. Cooke, as Figaro, was as unctuously impudent as well could be, and the other characters were passably sustained.—*Berrow's Worcester Journal*, Sep. 10.

COMMISSION, GRANTED BY ELIZABETH, FOR PROTECTION OF WELSH BARDS.

"By the QUEEN,

"ELIZABETH, by the Grace of God, of England, France, and Ireland, Queen, Defender of the Faith, &c.: To our trusty and right well beloved Sir Richard Bulkely, Knight, Sir Rees Griffith, Kt. Ellis Price Esq. Dr. in civil law, and one of our Council in the Marchesse of Wales, William Mostyn, Jeuen Lloyd of Yale, John Salisbury of Rhug, Rice Thomas, Maurice Wynne, William Lewis, Pierce Mostyn, Owen John ap Howel Fichan, John William ap John, John Lewis Owen, Morris Griffith, Symmd Thelwat, John Griffith, Ellis ap William Lloyd, Robert Puleston, Harri ap Harri, William Glynn, and Rees Hughes Esqs. and to every of them Greeting."

"Whereas it is come to the Knowledge of the Lord President, and other our Council in our Marchesse of Wales, that vagrant and idle Persons naming themselves *Minstrels*, *Rhythmers*, and *Bards*, are lately grown into such intolerable Multitude within the Principality of North Wales, that not only Gentlemen and others by their shameless Disorders are oftentimes disquieted in their Habitations, but also the expert *Minstrels* and *Musicians* in *Tonge* and *Cunynge* thereby much discouraged to travaile in the Exercise and Practise of their Knowledge, and also not a little hindred (of) Livings and Preferment; The Reformation whereof, and the putting these People in Order, the said Lord President and Council have thought very necessary: And knowing you to be Men of both Wisdom and upright Dealing, and also of Experience and good Knowledge in the Seyence, have appointed and authorized You to be Commissioners for that Purpose: And forasmuch as our said Council, of late travelling in some Part of the said Principality, had perfect Understanding by credible Report, that the accustomed Place for the Execution of the like Commission hath been hertofore at Cayroes in the County of Flynt, and that William Mostyn Esq. and his Ancestors have had the Gift and bestowing of the *Sylver Harp* appertaining to the *Chief* of that *Faculty*, and that a *Year's Warning* (at least) hath been accustomed to be given of the *Assembly* and Execution of the like Commission; Our said Council have therefore appointed the Execution of this Commission to be at the said Town of Cayroes, the Monday next after the Feast of the Blessed Trinity which shall be in the Year of our Lord 1568. And therefore we require and command You by the Authority of these Presents, not only to cause open *Proclamation* to be made in all *Fairs*, *Market-Towns*, and other *Places* of *Assembly* within our Counties of Aglere, Carnarvon, Meryonydd Denbigh and Flynt, that all and every Person and Persons that intend to maintain their *Living* by name or Colour of *Minstrels*, *Rhythmers*, or *Bards*, within the Talaith of Aberffraw, comprehending the said five Shires, shall be and appear before You the said Day and Place to shew their *Learnings* accordingly: But also, that You, twenty, nineteen, eighteen, seventeen, sixteen, fifteen, fourteen, thirteen, twelve, eleven, ten, nine, eight, seven, or six of you, whereof You the said Sir Richard Bulkely, Sir Rees Griffith, Ellis Price, and William Mostyn Esqs. or three or two of you, to be of the Number; to repair to the said Place the Days aforesaid, and calling to you such expert Men in the said *Faculty* of the *Welsh Musick* as to You shall be thought convenient, to proceed to the Execution of the Premises, and to admit such and so many, as by your Wisdoms and Knowledges you shall find worthy, into and under the *Degrees* heretofore (in Use) in semblable Sort to use, exercise, and follow the *Sciences* and *Faculties* of their *Professions*, in such decent Order as shall appertain to each of their *Degrees*, and as your Discretions and Wisdoms shall prescribe unto them: Giving straight Monition and Commandment in our Name and on our Behalf to the rest not worthy, that they return to some honest Labour, and due Exercise, such as they be most apt unto for Maintenance of their Living, upon Pain to be taken as sturdy and idle Vagabonds, and to be used according to the Laws and Statutes provided in that Behalf; letting You with our said Council look for Advertisement, by Certificate at your Hands, of your doings in the Execution of the said Premises; foreseeing in any wise, that upon the said Assembly the Peace and good Order be observed and kept accordingly; ascertaining you that the said William Mostyn hath promised to see Furniture and Things necessarily provided for that Assembly, at the place aforesaid."

"Given under our Signet at our City of Chester, the twenty third of October in the ninth Year of our Reign, 1567."

"Signed—Her Highness's Counsaill in the Marchesse of Wales."
"N.B.—This Commission was copy'd exactly from the Original now at Mostyn, A.D. 1693; Where the *Silver Harp* also is."

LEIPZIG.—Ever since the re-opening of the theatre, on the 1st inst., there has been no music between the acts of the spoken drama. This arrangement has been ordered by the city-council, in accordance with the wish of the manager, Herr von Witte, so that all the orchestral and other musical resources of the establishment might be exclusively reserved for operas and other musical pieces.

BIRMINGHAM MUSICAL FESTIVAL.

BIRMINGHAM, Sept. 9.

A more honest and frank success than that obtained by Mr. Henry Smart's new *cantata* is scarcely on record. The audience inclined to it from the beginning, and as the performance went on their interest visibly increased. In truth *The Bride of Dunkerron* is of its kind a masterpiece. Its composer—though long possessed of a mysterious reputation for which only those, as it were, within the precincts of the temple could account, and though esteemed by amateurs as the author of many highly finished and graceful songs, part-songs for chorus of equal merit, and admirable pieces for the organ, an instrument in the art of playing on which he is a consummate master—has never till now been allowed a favorable opportunity of publicly vindicating his claim to distinction as one of the most gifted and accomplished of living musicians. To write a work expressly for the Birmingham Festival was an honor of which any composer might feel proud; and Mr. Smart was not a very likely man to throw away such a brilliant chance for want of energy. Nor has he done so. On the contrary, he has produced a *cantata* not only a credit to himself, but to the great music-meeting at which it was brought forward. The book (in verse throughout) is from the pen of Mr. Frederic Enoch, who entitles it "a lyrical tradition." Its argument can hardly be stated more briefly or more clearly than in his own words:—

"The Lord of Dunkerron, enamoured of a Sea-Maiden, seeks her for his bride; she has not the power to quit her element, and he follows her to her spirit-home. The Sea-Maiden leaves him that she may obtain the Sea-King's sanction to the union, but he, with the Storm-Spirits, has already doomed her to death, for loving one of mortal birth, and she reappears to her lover only to announce her fate; he, for his temerity, is driven from the Spirit Land, and cast back by the tempest to the shores of the upper world. The Sea-Spirits lament the loss of the Maiden—the serfs the death of their master."

This tradition forms the subject of a ballad by Crofton Croker, the plot of which Mr. Enoch has pretty closely followed until it approaches the catastrophe, from which he entirely deviates. The scene is the ruined Castle of Dunkerron, on the Kerry coast. The story can hardly fail to recommend itself as one of the family of *Lorelei*, *Melusine*, *Undines* (or *Ondines*), &c., which Mendelssohn, Gade, Benedict and others have successfully treated. Ireland, however, possesses just as explorable a mine of legendary lore as Germany, or any other country; and Mr. Henry Smart, in his music, has shown himself quite able to compete with the masters named above, on the same ground—although he be what Thomas Moore would have called a "merus Anglicus." On the whole, *The Bride of Dunkerron* is the best dramatic *cantata* that has come from an English pen. The music is as picturesque and full of character as it is ingenious. The orchestra, which plays a very prominent part throughout, is handled so skilfully that, instead of being found *de trop*, it is always welcome, both as an indispensable and attractive agent. That Mr. Henry Smart has a strong sympathy for Mendelssohn is evident; but he also evinces an occasional leaning towards Spohr, and out of the two elements he has formed a style which may justly be called his own style—at once elegant, polished, aristocratic, and intellectual. The music of *The Bride of Dunkerron* is above all remarkable for the careful and exquisite finish bestowed upon every part. There is not a negligent bar from one end to the other. Seldom, indeed, has a composition of the same length been stuffed so full with artistic beauties. The orchestration at all times glows with brightness and richness of tint. Not seldom we are tempted to compare it with the effulgent coloring of Turner's Italian landscapes. Moreover, Mr. Smart's genius for description is eminent. His view of supernatural harmony is undoubtedly that of Mendelssohn—not in *A Midsummer Night's Dream* or *Melusine*, but in *The First Walpurgis Night* and *Lorelei*. Nevertheless, although in *The Bride of Dunkerron* we meet with a chorus of Storm-Spirits—"Down through the deep"—immediately after the sea-maid has lured away the Lord of Dunkerron to her home—which cannot fail to make the hearer revert to that wonderful passage in the *Walpurgis Night* where the Druids attempt, by strange sights and sounds, to scare the Roman soldiers from the sacred hill, not a phrase, not an idea belonging to Mendelssohn, has been appropriated by his survivor. That Mr. Smart was thinking of Mendelssohn while writing this largely planned, largely developed, and truly magnificent piece, is more than probable; but he has constructed it out of materials exclusively his own. It is long since so striking an exhibition of descriptive power in secular music has appeared. We are startled at the outset by an extraordinarily bold progression of harmony, from A flat major, at the end of the beautiful and expressive love-duet ("Hark those spirit-voices") between Dunkerron and the sea-nymph, to A minor, the key in which the chorus is principally set, and thence carried on to the end with an interest that never for an instant flags. There are other instances of

similar power in the *cantata*—as, for example, the chorus when the storm-spirits exhort their King to doom the sea-nymph to death for having yielded to the solicitations of a mortal—which, though less elaborately developed, is not less in keeping, not less full of character, and not less remarkable for striking progressions and masterly orchestral treatment. The choral element is elsewhere just as effectively employed in another way. The introduction sets out with an admirably written scene. The retainers of Dunkerron, seeking for their master, and arrested in their search by the approach of sea-nymphs, return in fear and trembling home. This offers a chance of contrast which has by no means been lost upon Mr. Smart. He has given to the lord-loving serfs a vigorous and spirited chorus ("Ere the wine cup is dry"), and to the sea-maidens one of the freshest and loveliest melodies conceivable. The two divisions are alternated and intermingled with admirable judgment, the orchestra, by masterly touches, indicating the presence of the spirits, and clearly defining their part of the action. And further on there occurs a deliciously melodious chorus, "Hail to thee, child of the earth," for the same gentle spirits, whose friendly welcome to the mortal wooer of their companion appears in soothing opposition to the wrathful denunciations of those sterner geni of the storm. Much more might be written of the choruses in *The Bride of Dunkerron*, but enough has been adduced to show with what good results Mr. Smart has used what, at the hands of a practised musician, is so important an agent of effect in the conduct and coloring of a lyrical drama. The solos and duets, modelled after a no less congenial fashion, are in every respect as happy. The song of Dunkerron, on the look-out for the Sea-Maiden, of whose charms he is enamored ("The full moon is beaming"), is a perfect gem of melody and instrumentation. There is moonlight about it. To the subsequent duet between the lovers ("Hark! those spirit voices") brief allusion has been made. It is simply beautiful—what more need be said? The song of the Storm King ("Oh, the earth is fair"), comparing the attractions of the earth with those of the sea, and impartially giving preference to the latter, is marked by energy and sharply defined, the orchestral accompaniment recalling, by an occasional stroke, Handel's portrayal of Polyphemus' raging desire for Galatea—the suggestions, however, being merely transient. The *cavatina* of the sea-maiden, sea-nymph, or mermaid (*les trois se d'ent*)—"Our home shall be on this bright isle"—built upon a graceful and catching melody, is at the same time showy and brilliant, the effect being artfully enhanced by the chorus with which it is frequently alternated and combined. To this succeeds another duet for the lovers ("Here may we dwell") replete with genuine sentiment, crowded with expressive melody, and worked out with singular felicity—a *capo d'opera* in the true dramatic vein. The climax of this is the separation of Dunkerron from his beloved, and a repetition of the angry denunciations of the storm-spirits to the same impressive music as before. The *finale* is preceded by a trio (for the Sea-maid, Dunkerron, and the King), with which the spirits and sea-nymphs mix in chorus. This trio and the sequel to which it leads—the fate of Dunkerron, the lamentations of his retainers, and the weird song of the sea-nymphs, to the lovely strain of melody which has been already heard more than once—is quite as dramatic as the duet, and quite as picturesque and beautiful. Indeed, one of the characteristics of this *cantata* is its eminently dramatic character, which, as it is well known that its composer has an opera completed in his portfolio, the libretto by Mr. Planché, encourages a hope that Mr. Smart (whose *Bertha* was anything but well treated 15 years ago at the Haymarket) may be speedily afforded another and a more favorable opportunity. If *The Siege of Calais* be only as good as *The Bride of Dunkerron* there would be small chance of failure.

The performance of the *cantata* was not all that could have been wished, although the representatives of the chief personages—Madame Rudersdorff (the Sea-Maiden), Mr. Weiss (the Sea-King), and Mr. Cummings (Dunkerron)—took the utmost pains; and so far as they were concerned the composer had full cause to be satisfied. The band, too, went eagerly to their task, seeming to enjoy the music as much as if they were not engaged in its performance. Their execution of the splendid orchestral *intermezzo*, which follows the opening chorus, and describes the mental emotions of the love-struck Dunkerron, was admirable. The audience were charmed from first to last; insisted upon a repetition of the tuneful and seductive chorus of Sea-Maidens ("Hail to thee, child of the earth"); and called for Mr. Smart after he had quitted the orchestra, amid unanimous plaudits, to receive new and enthusiastic tokens of their approval.

The programme of sacred music to-day included Beethoven's *Mount of Olives*, Mozart's *Twelfth Mass* (the most popular, but certainly not the best), a "Gratias agimus" by Guglielmi, and a selection from Handel's *Solomon*. The hall was crowded. The President called for a repetition of the finale chorus in Beethoven's oratorio, the "Gratias agimus" (sung by Mdlle. Adelina Patti, with clarinet *obbligato*

by Mr. Lazarus), and the air in *Solomon*, "What though I trace" (Madame Sainton Dolby). The performance did not terminate till 3.45. The pecuniary results of yesterday evening's concert and the morning performance of to-day are subjoined:—

THURSDAY EVENING.—MISCELLANEOUS CONCERT,
KENILWORTH, &c.

	Number attending.	Receipts.
President and Vice-President's Seats, at 15s. each	47	£35 5 0
Secured Seats, at 15s. each	1,427	1,070 5 0
Unsecured Seats, 3s. each	714	285 12 0
	2,188	£1,391 2 0

FRIDAY MORNING.—MOUNT OF OLIVES, MOZART'S MASS IN G.
A SELECTION FROM *SOLOMON*.

	Number attending.	Receipts.
President and Vice-Presidents' Seats, at 21s. each	241	£253 1 0
Secured Seats, at 21s.	844	886 4 0
Unsecured Seats, at 10s. 6d.	668	350 14 0
Donations and Collections	—	285 11 3
Total	1753	£1,775 10 3

To-night the Festival terminates (as in 1861 it began) with Mendelssohn's *Elijah*. Every place is sold.

YORK.—The Forty-fourth Yorkshire Amateur Musical Meeting was held in the Festival Concert Room in this city, on Wednesday and Thursday, when two concerts of vocal and instrumental music were given, both of which were most successful. The magnificent Concert Room has just emerged from the hands of the decorator, and Mr. Gibson Hartley has brought out the architectural features of the room. The style is Grecian, the walls being painted a neutral green, and ornamented in rich vermillion, with vermillion dado. The orchestra and gallery fronts are unique and handsome, being in imitation of inlaid woods. The bannisters and brackets, &c., are richly bronzed. The doorways leading into the Assembly Rooms are painted in imitation of rouge royal, and the doors represent walnut, with gold mouldings. The general effect is extremely striking and chaste. At the first concert Beethoven's Symphony in D was played, and listened to with admiration; Hatton's part song "When Evening's Twilight" (four voices) was nicely rendered; the Aria "Com'e bello," by Miss Rose Hersee, was sung with brilliant execution, and was loudly encored; Mr. Surtees Hornby (accompanied on the pianoforte by Herr Drouet) played a solo on the violin from "La fille du Regiment," and was warmly applauded; Mr. H. Anderson gave "The Stirrup Cup;" Mendelssohn's *Rondo Brillante* was executed by the Rev. W. Blow; "The Wanderer," sung by Mr. Wilkinson of Bramhope Hall, was loudly applauded; and Miss Rose Hersee's "Sing, Birdie, Sing," was encored but not repeated. The first part concluded with the overture to *Ruy Blas*. The second part opened with the overture to *Oberon*. Bishop's solo and chorus "Allegiance we swear" went well. The song "Will-o'-the-Wisp," by Captain Harrison of Hull, was encored. Mr. Allen on the violin, and the Rev. J. Blow on the pianoforte, played Beethoven's Sonata No. 1. The song "The Knight and the Maiden," by Miss Rose Hersee, met with a rapturous encore. The popular chorus—"Glory and Love," from Gounod's *Faust*, was well given by the chorus, conducted by Mr. Geo. Hopkinson, and accompanied by the band. At the second concert Mozart's Symphony in C. was performed with precision and effect. Miss Rose Hersee sang the air, "Regnava nel Silenzio," from *Lucia*, with feeling, and was encored; Captain Harrison sang "In diesen heil'gen Hallen;" M. Drouet performed Mendelssohn's Concerto in G minor, and was encored, when he played "Home, sweet home;" Mr. Henry Anderson sang "The Skipper and his boy;" a violin solo by Sainton, by the Rev. W. Blow, was loudly encored; Miss Rose Hersee sang Boscovitch's ballad "Sweet Nightingale," and the first part concluded with the overture to *Falstaff*. The second part opened with the overture to *Der Freyschutz*. Paxton's glee "How Sweet" was given with effect; "The Song of Death" (the music by C. H. Elsey, Esq., Recorder of York) was sung by Mr. Grice of the Cathedral Choir, with great taste and execution, and encored; Mendelssohn's Andante and finale from the trio in D minor was executed on the violin, violoncello, and pianoforte, by Messrs. Cross, Haddock, and Shaw; Miss Rose Hersee was again encored in Wallace's song "When the Elves;" Mr. Morris, jun., of Nunburnholme, sang Cherry's song, "The Blacksmith," with good taste; the solo and grand chorus—"Inflammatu," from Rossini's *Stabat Mater* followed; and the concert concluded with the National Anthem. We would urge, in conclusion, upon the musical public in Hull, Sheffield, and Leeds, that some effort should be made to revive these amateur meetings in their respective towns; an interval of four years, when York will doubtless be again ready to welcome their musical friends, is a long period to look forward to, especially for such of us who have passed the meridian of life.—*Abridged from the Yorkshire Gazette, Sept. 10.*

CATALANI AND TIETJENS.—The magnificent rendering of "Rule Britannia" by Tietjens, vividly recalled to the ears of those amateurs—who, unhappily like myself, are old enough to remember—the "Rule Britannia" and "God save the King" of Catalani. Tietjens's r and her accent on certain words just betrayed the foreigner, but her pronunciation of English is very pure and distinct, and is easily understood. It was not so with Catalani. I recollect that great songstress singing "God save the King," nearly forty years ago in this very Hereford assembly-room, and her swelling tones still ring in my ears. Her English was not very intelligible; indeed the audience were not aware that she sang from a card in which the words of the National Anthem had been Italianised as follows:—

O Lord avar God,
Arais, schastar,
Is enemis, and
Mece them fol.
Confond teer
Politekse, froastre
Tear nevise trix,
On George avar hopes
We fix, God save to
Kin.

Tietjens sang "Rule Britannia" from a well-thumbed sheet of Paper; I do not think that sheet contained an Italianised English version of the words, for her pronunciation was really excellent, which is the more honourable to her, as I understand that she has but lately acquired English. *Hereford Times.*

DUNDEE.—The splendid organ for the Corn Exchange will not be ready by the 31st of March next, as anticipated. The reason of the delay is that the builders had to wait five months while the questions of the site and the management of the instrument remained undecided; so that now they have had to ask for an extension of time. Messrs. Foster & Andrews are at present so busy that no one who has not visited their premises can have an idea of the work they have on hand. Busy as they are, however, they could have our hall organ completed by the 31st March next—the contract period—but they preferred to take time, and to make the organ a real work of art. They accordingly make a representation to the directors of the Corn Exchange, asking an extension of time, which the Directors—after careful consideration—agreed to grant. The extension allowed may seem too long—viz., from the 31st March to the 1st of August; but the "men of skill" whose advice the directors asked were of opinion that in a matter of such importance the quality of the instrument should not be endangered by hasty construction, and advised the fullest compliance with the wishes of the builders in this particular. To hurry needlessly the construction of an organ would be about as foolish as proceeding as to hurry a painter, and to tell him that some splendid work of art on which he is engaged must be ready for the market within a certain limited time. Few would be found to care for purchasing a picture executed under such conditions; and no musician would desire to purchase an organ got up in a similar manner.—*Dundee Advertiser.*

GUERNSEY.—Mr. Deacon, the accomplished pianist, has given a "recital" at the Assembly Rooms, under the patronage of his Excellency the Lieut.-Governor. The attendance was numerous. The music was arranged in chronological sequence, commencing with selections from the works of Bach, Scarlatti, and Handel. "The Harmonious Blacksmith," by the last named composer, was encored, a compliment which Mr. Deacon acknowledged by a bow. The second part consisted of sonatas by Mozart, Clementi, and Beethoven, and a rondo by Weber. The third part included four of the celebrated "Lieder ohne Worte" of Mendelssohn, the second of which, "The Bees' Wedding," was redemanded—several *morceaux* by Chopin, Heller, Bennett, and Prudent, a tarantella by Mr. Deacon, and a fantasia by Thalberg. In the performance of this varied selection of music, Mr. Deacon displayed a thorough appreciation of the ideas of each composer, from the conventional themes of the earlier masters to the elaborate writings of the musicians of the present century. He possesses a delicate touch, combined with clearness of execution, and his performance is characterized by an expression and a tenderness which is remarkable. It is difficult to particularize, the entire performance having been gone through in a masterly style; but we would especially mention the brilliant rondo by Weber; Heller's "Wanderstunden," the "Lieder ohne Worte," and Thalberg's fantasia on *Don Giovanni*, to which full justice was rendered by the pianist. The instrument upon which Mr. Deacon performed was one of Broadwood's boudoir grands.—(*Mail and Telegraph.*)

CARLSRUHE.—At a performance lately given at the Theatre here, the programme was unexpectedly, if not agreeably, varied by a little disturbance among the members of the orchestra. In one of the waits between the acts, some of these gentlemen began disputing concerning a dissonance. Their companions took up the discussion, some on one side and some on the other, till, at last, the kettle-drummer administered his colleague before him a sound rap over the head with one of his drumsticks. This was the signal for a general fight.

MONDAY POPULAR CONCERTS.

ONE HUNDRED AND FIFTY-SEVENTH CONCERT.

THE SEVENTH SEASON

MONDAY POPULAR CONCERTS

WILL COMMENCE

EARLY IN NOVEMBER.

NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS.—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, SEPTEMBER 17, 1864.

ALBRECHTSBERGER.

(Continued from Page 582).

CHAPTER IX.—(Of the second species of strict Composition for two parts, or counterpoint of two or three notes against one).

36. In the first place, in this species, the counterpoint may begin in the strong part of the measure, or, after a rest, of the length of half a bar; in both cases the first note ought to be a perfect consonance. In the following bars, the note which falls in the strong part of the measure, should always be a consonance; but that consonance may either be perfect or imperfect. In the weak parts of the measure, either consonant or dissonant notes may be placed, and even the unison; the application of which in this part of the measure is quite proper; but, in the strong part, the latter consonance cannot be employed except in the first or last bar. In regard to the dissonances, which are the three species of the second, the three species of the fourth, the minor fifth, the augmented fifth, and the three sevenths, they ought never to be used by a leap, but by a degree; for instance, between three rising and falling notes.

37. Under this head may here be subjoined a few particular rules for this species of counterpoint. *First*: It is permitted to introduce dissonances, even when diminished or augmented, between two notes of the same degree, provided that the latter are consonant. *Secondly*: In the last bar but one, the major fifth must be placed in the higher counterpoint, followed by the major sixth; or else the minor tenth, followed by the major sixth; which, in every case, will pass to the octave. In the lower counterpoint, the fifth may be employed in the last bar but one, followed by the minor third or tenth, which terminates in the unison or octave. Those who wish to use the Phrygian mode (the 3d and 4th church mode), that is to say, the mode of *mi*, without a sharp (on *fa*), should place a sixth instead of fifth in the lower counterpoint, because in that mode the flat (on *si*) is not used, and because in the strong part, *si* \sharp would produce a minor fifth, which cannot be done in this manner. *Thirdly*: It is forbidden to pass, even in the contrary motion from one perfect octave fifth or unison to another octave fifth or unison of the same species, on the leap of the third (in the strong part of the measure), because by that means the same effect is produced by these intervals, as if they were employed

as sequences in the direct motion. The leap of the fourth makes this kind of passages regular. The same fifths and octaves by a third are not to be disapproved, when they are placed in the weak part of a bar, although the pupil is not recommended to make much use of these passages in composition, for two parts, since many professors disapprove of them. *Fourthly*: Care must be taken to avoid *monotony*, which is also sometimes denominated *cacophony*, and is the improper repetition of several notes, often to be found in free composition, which is not counterpointed; nevertheless, there are some good masters, who, in case the melody is repeated, form a different bass, or alter the intermediate parts; they also make some change in the instruments, or even remove the same passage an octave higher or lower. In some examples both are bad, however the subject may be changed. *Fifthly*: After a leap of two notes, the third should return by a leap of the third, or at most by a leap of the fourth, when a return by degrees is impracticable. Three or four consecutive notes should never embrace the major ninth, or seventh, even when remaining in the harmony of the grave part; a minor seventh taken by a leap of three or four notes is rarely good; the diminished seventh is passible.* *Sixthly*: In this as well as in the preceding species, leaps greater than the octave, as well as the three sevenths, and all the diminished and augmented intervals, are not permitted from one note to another; but the dissonant leaps, which are permitted in the first species from one bar to another, are equally so in this. All the rules which we have given for the first species, the fourth and fifth excepted, must be here observed.

38. In the higher counterpoint eight faults may be committed. *First*: When the first note itself makes the beginning an imperfect consonant third. *Second*: When a note falls on the fourth in the bass at the strong part. *Third*: When a note which comes after another produces a leap of the seventh, which is not allowed but in free composition† *Fourth*: When a note placed in the weak part of the bar becomes the fourth below another and is employed by a leap. *Fifth*: When a note followed by another forms with that note a leap of the major fourth. *Sixth fault*: When a note is a seventh taken by a leap. *Seventh*: When a note forms an unison in the strong part of the measure, which is not allowed except in the first and last bar. *Eighth fault*: When a note forms a perfect fifth by the direct motion. The leap of the tenth is forbidden in counterpoint for all the parts of the melody.

OTTO BEARD.

(To be continued.)

AFTER the lapse of four months from the conclusion of the Stratford Shakespeare Festival, we have the balance-sheet of receipts and expenditure, and a very melancholy document it is. The committee are not responsible for the delay in the publication of the statement of accounts; and after a careful examination of their labors we do not think, with the exception of the enormous item of 1,839*l.* 18*s.* 7*d.* for management expenses, that they are responsible for the great deficiency it shows. For more than two months, as repeatedly stated in the *Gazette*, the absence of one account alone prevented the committee from concluding its labors, and knowing the amount of their liabilities. Now that this

* These rules apply in particular to the ancient melody and counterpoint: in modern compositions all these intervals are permitted, because they produce a good melody.

† From this observation, and from many others of the same kind, we may perceive that the counterpoint taught by Albrechtsberger is a sort of mixed counterpoint, which, while it rejects the ancient modes, retains a great number of rules peculiar to ancient counterpoint, and that many of the rules, and all the prohibitions, which are here insisted upon, do not exist in modern compositions. In this mixture of ideas there is no inconvenience, as this excess of rigor inures the pupil to a very great correctness and precision.

account has been rendered, we think that both for the satisfaction of the public and the committee some explanation is necessary. We find among the payments the items:—"To Messrs. Branson and Murray, for pavilion as per contract, 1,300*l*. To ditto for extras, 2,052*l*. 19*s*. 11*d*." Thus the extras are set down at the enormous sum of 1,752*l*. 19*s*. 11*d*. in excess of the sum quoted in the contract for the whole work. The balance-sheet has a *nota-bene* which tells us that this "account is subject to corrections and deductions." We should think so. But would it not have been better that these corrections and deductions should have been made prior to publication? The cost of this pavilion seems to us something fabulous. Including fittings and decorations, this temporary theatre cost the committee 4,735*l*. 19*s*. 11*d*. Some explanation is necessary on this part of the balance-sheet. There is another item also subject to deductions. Mr. Hogarth's account for the exhibition of pictures stands at 300*l*. 2*s*. 3*d*. (The 2*s*. 3*d*. has a fine appearance of strict attention to the halfpence in this account). To this, 52*l*. 8*s*. 3*d*. has to be added for carriage, workmen, and attendants. Thus, we find that an exhibition which cost 352*l*. 10*s*. 6*d*., produced (including the sale of catalogues, the cost of which does not appear in the expenditure), only 181*l*. 12*s*. Such a fact does not speak well for the taste of the thousands who visited Stratford during the festival. For its extent, a finer or a more unique collection of pictures was never yet exhibited; and a sum less than what one day ought to have produced, was realized. Here it seems to us we have the key of the failure. The committee provided too good a bill of fare, and at too great a cost. They thought that the public would support a series of first-class entertainments, and were deceived. For this mistake they can only plead error of judgment. The dramatic entertainments were of the highest order; the musical performances were admirable; everything was, in fact, the best of its kind, and the total result is a deficiency of 3,308*l*. 8*s*. 3*d*. That mistakes were made is, of course, almost a necessity of such undertakings, when managed by gentlemen who have not the slightest knowledge of catering for the public. It is also as evident that all was done that could be done by earnestness, enthusiasm, and an anxious desire to make the festival worthy the occasion. Such labors merited a better reward; and it is to be hoped that those who visited Stratford on the occasion, and shared in the pleasures of the commemoration, will not permit the committee to suffer from the want of funds to pay the expenses thus incurred.

G. ROORES.

AN EPISODE OF THE BIRMINGHAM FESTIVAL.*

To the Editor of the MUSICAL WORLD.

SIR,—The Birmingham Musical Festival of 1864 is already a memory of the past. The last chorus has been heard in the Town Hall; composers, singers, and instrumentalists, are dispersed; our visitors are beginning to depart; and nothing remains but many pleasant recollections and a large sum of money for the General Hospital. To all who have been in any way concerned in it, the remembrance of the Festival must give pleasure. Mr. Costa has heard his oratorio of *Naaman* performed as no oratorio ever was performed before when it was first given to the public, and has achieved a success that gives him a rank among composers similar to that he has long held among conductors. Mr. Smart's cantata, *The Bride of Dunkerron*, has been so well received as to surprise even the composer, who will long look back to Tuesday night last as the period of his first (though we hope not last) complete triumph. The feelings of Mr.

Sullivan must be almost equally enviable, for though his success was not so great as that of either of the other gentlemen just named, he is a younger man, and, in all human probability, has a much longer time before him in which to work. The vocalists and instrumentalists rejoice in the thought that they have even surpassed all their previous efforts; and the members of the choir must be happy to think that their part in the performances has been as good as good can be. And all who have "assisted," in the sense in which our friends on the other side of the channel use the term, have good reason to be satisfied, for they have heard some of the best new music, as well as the masterpieces of the great dead composers, given as they can only be given in the Birmingham Town Hall.

The one thing that has at all gone against the success of the Festival has been the weather. On the first day everything out of doors was as uncomfortable as can well be imagined. There was small drizzling rain, much more annoying than a sharp down-pour; the dark low clouds seemed almost to touch the earth, and to wrap in their clammy folds the unhappy people who were out of doors early; for the first time in three months there was soft mud under foot; even the newly painted houses and shops did not look clean; and all the surroundings were calculated to have the most depressing influence on any one in the least degree inclined to be low-spirited. It certainly was not cold, but, as the rain rendered overcoats necessary, the fact that it was warm—such a warmth as one might imagine to exist in the laundry on a washing day—only tended to aggravate the other discomforts. Wednesday was just as bad, and although the weather cleared up for the performance of the *Messiah*, things were far from being as they might have been desired yesterday. But happily the Festival is too much for the rain, and its success is not dependent on the good temper of the clerk of the weather. The result of the balloting for the choice of reserved places at the Blue Coat School on Friday and Saturday last put that beyond all doubt, as will be seen by the following comparative statement of the receipts in advance for the several performances—

	1861.	1864.
Tuesday Morning	£791 14 0	£727 17 0
Tuesday Evening	571 10 0	318 15 0
Wednesday Morning	589 1 0	964 19 0
Wednesday Evening	324 0 0	487 10 0
Thursday Morning	1,485 15 0	1,625 8 0
Thursday Evening	519 0 0	680 9 0
Friday Morning	570 3 0	681 9 0
Friday Evening	223 10 0	613 15 0
	£5,075 14 0	£6,089 18 0

It is pleasant to think that from its very first establishment, the General Hospital has had the aid of the "Divine Art," and to find among the original honors in 1765 "The Musical Society at Sam-brooke's, in Bull Street." The commencement of the Festivals, however, was not until three years later, when a musical performance was given jointly on behalf of the Hospital and of the fund for erecting St. Paul's Chapel. This performance produced £800, and the share of the profits received by the Hospital amounted in round numbers to £300. On this occasion we are informed that after the performance of the oratorio "the Countess of Dartmouth and Aylesford very obligingly stood to receive at the Church door contributions for the benefit of the charity."

BUTTON OF BIRMINGHAM.

New Winkling, September 10.

To the Editor of the MUSICAL WORLD.

SIR,—It has again been the turn of Hereford to keep high festival on the occasion of the gathering of the three choirs of Hereford, Gloucester, and Worcester, headed by the great stars of the musical world. The Meeting of 1864, in distancing its predecessors, has shown that time, instead of bringing about decay

* Birmingham Daily Post, September 8 (Report of the Second Miscellaneous Concert.)

and feebleness, only serves to establish the Festival more firmly, as one of those institutions which will be handed down in full vigour to future generations. It has been enabled to maintain its position for a century and a half, from the twofold nature of the base upon which it is founded—that of combining pleasure and instruction with philanthropy. You could not raise £1,000 a year so easily and readily by any other means as these musical reunions, and on the other hand the Musical Festivals could not be attempted successfully on their present scale, unless convened for a charitable object. These forces acting; and re-acting upon each other have prevented their dying of atrophy, or succumbing to the cold blast of indifference or avowed dislike. Worcester and Gloucester were formerly far better placed as regards population and railway accommodation than Hereford. Both these adverse influences are now happily removed—for Hereford is, to say the least, as well served by railways as either of the other towns. And although the population of Herefordshire cannot be set in the scale against the neighbouring counties, yet this is well nigh counterbalanced by its closer proximity to the Welsh shires of Brecknock and Radnor. The Worcester and Hereford line was barely opened at the last Hereford Festival, but now we have that road in full working order, while, in addition, the Tenbury and Bewdley, the Mid-Wales, and the Hereford and Brecknock are open to public traffic. Another feature in the arrangements deserves attention, as it will certainly materially tend to promote the success of the meetings—we allude to the increase in the number of stewards. There may be a difficulty in finding a few willing to guarantee comparatively large sums; none whatever in inducing many to be answerable for a small risk. Besides, if they will really make the office of steward a reality—it must be better to obtain the active co-operation of fifty people than of about one-seventh of the number. In addition to the usual influences and attractions of the Hereford Festival, there was the opportunity this year of visiting a magnificent restored Cathedral, and of hearing one of the most powerful organs in England. The Concert-room too has undergone what we may almost call transformation.

But by a fortunate concurrence of circumstances two other important events took place in Hereford during the week—the inauguration of the Lewis and Freer memorials. At the time we write, we can offer no opinion upon the Lewis memorial as a work of art, but have this guarantee, that it is executed by one of the first sculptors of the day. Of the Freer memorial we can speak more positively, for here, in addition to its being carried out by the stained glass artists, Messrs. Hardman, we have had an opportunity of inspecting the memorial itself, and are not afraid to hazard the opinion, that the Freer Memorial Window asserts its claim to be regarded as one of the great works in glass of this age. The window could not have been more appropriately inaugurated than by full Cathedral service, rendered by such a choir as was brought together on Tuesday morning—on an occasion too, when the relief of the necessitous was the grand object of the assembling—a work in which no one was more forward than Freer. The Lewis Memorial, perpetuating the great qualities of Statesman and Scholar, was fitly inaugurated by a colleague of the departed, a Minister—one of the great politicians of Europe. Lord Palmerston's visit to Hereford was a gracefully rendered tribute to the memory of Sir G. C. Lewis, and a compliment to the County of Hereford.

Lastly, as if to prevent the grave memories of the past overshadowing the gaiety of the present, we had two lighter items thrown into the week's proceedings—a Regatta and a Flower Show. Both went off successfully, and contributed no inconsiderable share of enjoyment to our many visitors. We may safely say, that what with the Music Meeting, the Grand Ball on Friday night, the

inauguration of the Lewis and Freer Memorials, the Regatta, and the Flower Show, Hereford, during her long and chequered course of her history, has witnessed no such week's celebration as that of the Musical Festival of 1864.

APPLEFORD OF HEREFORD.

Wyesides, Sept. 10, 1864.

HARMONY AND MELODY.

(From *Dwight's Journal of Music*.)

HARMONY is the heart, the main spring and origin of music. Harmony is the elder sister, rather say the parent of Melody. Harmony is first, as Love is; Melody is derived from it, as Intelligence is derived from Love. It is a common notion that Melody is the essential element of expression in Music, that melody is the gift of genius, the inspired part, the soul of every composition; and that Harmony is but an artificial scientific accompaniment, which makes the thing more complex and refined, but yet might be dispensed with. But the contrary is the fact. Harmony is founded purely in nature, her immediate offspring. The vibrations of a tone generate first the tones which harmonize with it. Each sound naturally accompanies itself with the other notes of its accord. You have but to listen to the sound of a bell, or the string of an instrument tuned to any note, to become aware of its Third and Fifths in higher octaves, forming the perfect *Common Chord*. In horns and trumpets these harmonic intervals yield themselves spontaneously as you blow harder. They are the natural scale of all such instruments.

This *natural* or harmonic scale of tones produced in this way is very different from the Melodic Scale. It ascends by *Thirds*, the most pleasing consonant intervals. Melody results from dissonance, from the introduction or interpolation between these harmonic Thirds of the tones which do not accord with them, simply because they differ less in pitch. Melody deals with smaller intervals, and constructs its scale in a more finely graduated ascending progression, wherein each sound is succeeded by the one whose pitch is least above its own. Now the concord between two notes is to a certain point inversely as their distances; those which are immediately contiguous to each other will not harmonize.

Harmony, therefore, classes by agreement and affinity; Melody classes by differences and antipathies, which it arranges into beautiful and complete series. Harmony is the expansion of the *One*; Melody is the escape from unity, the tendency to individuality and variety. Harmony is fixed and constant; Melody is discursive. Harmony gives *all in one*; Melody gives *one after another*, and would straightway run off into utter forgetfulness of its first starting-point, did not the centripetal law of harmony lurking behind, though unperceived, recall its steps and round its course into a graceful orbit. So all thought is prompted by a sentiment and must be true to that, or what consistency is there after all in its logic? Harmony, then, is the combining, unitary tendency in music; it constitutes the atmosphere of the picture; and determines its whole sphere of sentiment. It is the pervading spirit of the composition, whether song, or symphony or chorus. If it is not expressed in the way of an actual accompaniment, still the truly musical hearer feels it to be understood and implied, as the invisible ground-work of the air or tune.

Melody, on the contrary (which of course implies Rhythm) is the unfolding and spreading out of harmonies or chords into orderly sequence, connecting the wide consonant intervals by intermediate sounds, which can only bear to be heard in succession, (excepting of course those cases in which discord is desirable as preparation for harmony). It is the restless and progressive tendency, which wearies of the richest, grandest and completest effect of simultaneous concord, and stimulates each part or voice

to detach itself and move along. It would be taking steps continually; it denies or qualifies what was last asserted, and takes a new position, passes into a tone that bears no necessary affinity to the first, and through this to another equally discordant with the second, but agreeing with the first.

Her first work, therefore, is to construct a scale of tones through which she may range. Remember Harmony is secretly at the bottom of this scale, though Melody seems to make it of herself. She (Melody) graduates the sounds into a regular series of seven, corresponding to the seven colors of the rainbow; and through the whole range of audible sounds this peculiar series of seven repeats itself, higher or lower, in such wise that the same degrees or steps in these series correspond and form accords of perfect identity. Each of the seven notes derives its character from its relation to the key-note or tonic of the scale or series; and the diatonic scale itself, so called, is but the unfolding in graduated sequence of what is implied in one tone. Presently it appears that each of these seven may become in turn a key-note, and may be unfolded into its scale or series of seven in a similar manner. But the intervals between the seven notes are not of equal width; two of them are only half-steps: to form a new scale therefore, based on a new tone, new notes must be introduced. Hence the origin of the five semi-tones, the flats and sharps, which are the transitional element, by whose mediation only can there be any modulation into new keys or scales. These, ranged in gradual progression amongst the original seven, give us a new series of twelve, or what is termed the chromatic scale.

Harmony creates combinations therefore, while Melody creates Series. Harmony attracts, melts, blends into one; Melody distributes, bound however in her distributions by the nature of Harmony, which generates all her tones, and which says—"Of the infinitely various shades of tone imaginable between any two given degrees of pitch, thou shalt use only these tones and no others, these which are of such fixed proportionate distances from each other, that their very differences may help to enrich my harmony.

Now mark the intimate connexion between Melody and Discord. Discords (so long as no sounds enter which do not belong to the true scale) are not only tolerable in composition, but they even enrich and enliven the effects of Harmony. *The discordant element always is thrust in by the movements of Melody.* When what should be successive becomes simultaneous, there is temporary discord. Hold back a note that should move on, so that it finds itself in the midst of a new chord, and a certain jar of dissonance ensues. So if a note of a coming chord is anticipated while the last chord continues to sound. In fact, discord (such as is legitimate in music, that is, such as does not borrow any sounds outside the given scale or series), is merely the confounding of tenses, Present, Past, and Future. As the full ranks advance, a member of one falls back into the rank behind his own, or overtakes the one before. Have we not states of feeling much analogous to this? and is not the momentary dissonance of the co-presence of two states of consciousness, the meeting but not blending of a past state with the present, followed as it always soon is by a happy resolution, one of the richest experiences? Our passions have their laws of concord, discord and modulation, too, by which their music grows so rich and complex.

A CHORAL FESTIVAL of 5,000 voices, under the direction of Mr. G. W. Martin, will be held at the Crystal Palace, on Saturday the 24th. Her Majesty has been pleased to grant Mr. Martin permission to include in his programme, a Chorale, composed by His Royal Highness the late Prince Consort, with which the festival will commence.

PARIS.

(From our own correspondent.)

The honors which Rossini has had recently showered thick upon him have drawn him into an active and copious correspondence; and some of his responses to the deputations and presentations have appeared in the Italian papers. Among others the following addressed to the Syndic of Pesaro has found its way, translated, into the Paris journals:—

My very excellent Cecarelli,
I received with the most profound joy your inestimable letter of the 23rd instant, in which you point to me, with a pencil worthy of Sanzio (whom I adore), that which has taken place in my beloved town of Pesaro to honor and to fête me. His Excellency Abaldino Peruzzi, by a letter of the 21st, informed me of the Royal munificence exercised in my behalf; you now, my dear Monsieur, make known to me that you are in possession of a medal struck in my honor, and presented to me by the courteous and generous Tuscan deputation. All these things tend to delight me, and if it be possible, to fill me with pride. Assuredly for such splendid and flattering encouragements I cannot be sufficiently grateful.

I would only declare to you that that which rejoices me the most and penetrates to my heart is the affection which my fellow citizens have testified for me. To find in them, moreover, a love for country which (although in silence) I have nourished all my life, is for me a real felicity. I ought also to let you know that it affords me the greatest possible satisfaction to think that my very dear Count Giordano Perticari has taken part in this solemnity, as it is a proof that he is in the enjoyment of good health and that he preserves for me the friendship of which I am so proud. I fear, Monsieur the Syndic, that I have trespassed too long upon your patience. Cast your eyes upon my heart, and pardon me.

Requesting that you will convey to Messrs. the Members of the Junta the sentiments of my most warm gratefulness, and praying you to express my feelings no less heart-felt to those who love the "*enfant de Pesaro*," I am happy to sign myself respectfully and affectionately yours,
Paris-Passy, August 27.

GIOACHINO ROSSINI.

The Italian Opera will open on the 1st of October with *La Sonnambula*, supported by Mdlle. Adelina Patti and Signor Corsi. The debut of the *troupe dansante* at this theatre will take place the same evening in a one act ballet, *Acis e Galatea*, a great favorite, as it is said, in Italy. Certainly the subject is good and the ballet has been composed by the well-known Choregraph, Signor Costa. It will be represented by Mesdames Ernestine Urban and Gredlu Merante and Signor Costa. Signor Bosoni, the new conductor engaged by M. Bagier, has had many years experience in the direction of Italian Opera at the Fenice of Venice, in which theatre, during his time, all the modern masterpieces have been produced. Signor Naudin, I believe, remains at the Italiens. M. Perrin does not appear to attach any vital importance to whether he can or cannot secure his services.

Mdlle. Sannier has at last made an appearance at the Opéra. Leonore in the *Favorite* was the character selected for her first display. If good looks would make a singer, Mdlle. Sannier would be a *prima donna* of the first water. But, unfortunately, an expressive countenance, regular features and a figure bewitchingly graceful do not necessarily imply just intonation, perfect phrasing, or fine quality of voice. The engagement of Mdlle. Marie Sax has been renewed for five years—why not for "*sax*" (as the Scotch say), for the sake of euphony?

Yourself and your readers, unless, indeed, I am much mistaken, will be pleased to hear that Mr. Benedict's *Lily of Killarney*, under the title of *La Rose d'Erin*, will be positively brought out at the Théâtre-Lyrique. The first representation is expected to take place about the first or second week of December. The Théâtre-Lyrique, as I have already informed you, inaugurated the winter season with *La Reine Topaze*; Madame Miolan-Carvalho, of course, the Queen. Since then *Les noces de Figaro* has been given for the *rentrée* of Madame Faure-Lefèvre, and *Rigoletto* for the *rentrée* of Mdlle. Léontine de Maësen and M. Ismael. *Don Pasquale*, moreover (or more-*under*), has been given with Mdlle. de Maësen and MM. Ismael, Troy and Gillaud. This performance seems to have been a thorough mistake, although the lady exhibited some attractive singing, and the Don Pasquale of M. Ismael received much applause, and a great deal of praise.

I hear good accounts of Madame Marie Gennetier, who will debut at the Opéra-Comique in *Le Songe d'une Nuit d'Été*. She has left, I am told, the most lively recollections in the provinces.

Paris, Sept. 14.

MONTAGUE SHOOT.

THE NATIONAL OPERA.

To the Editor of the MUSICAL WORLD.

(Concluded from page 565.)

Every evil, however, has its accompanying good. After the late failure we are not likely to hear any more of the catch-word "encouragement," nor of the day-dreams of many an aspiring genius who fancies that the heap of still-born inspiration he has in his desk needs but the genial and "fostering" warmth of these national institutes to burst into life and shed its blossoms on the gifted aspirant in a harvest of fame and fortune. Tyros from Tenterden Street will cease to imagine that they can draw on the revenues of a theatre to give breath to music that nobody will listen to.

Now was the time for Mr. Harrison and his fair partner to try their remaining chance—foreign music. But, although it is now certain that no establishment of this kind can be maintained without extensive aid from foreign masters, it would be a mistake to suppose that this country does not possess a fair share of excellent lyrical music.

Mr. John Barnett should not have thrown down his pen in disappointment, because the state of public taste would not allow him to reap the substantial part of success. It was unjust to himself, and unhandsome towards the numerous class of classical amateurs and dilettanti whom he knew he could reckon among his admirers. Had he written two more such operas as *Fair Rosamond* and *Farinelli*, neither prejudice nor bad taste could have much longer withheld from him a European reputation. To originality, his music has not much claim; but, if he be not a high priest of the temple, he is at least a fervid worshipper at the shrine. His models are of the purest kind, and he handles them with the reverence of a true votary. If Mr. Edward Loder's music be less beautiful than Mr. Barnett's, it is also less reminiscent. Mr. Loder was a pupil of Ferdinand Ries, himself a favorite pupil and intimate associate of Beethoven. Mr. Loder's style is said to be French. There is a feeling of Auber in his best opera, *The Night Dancers*, but he owes his chief strength to his German studies. No wonder, in the present state of public taste, that the music of these gentlemen was a sealed book at the National Opera. Of course any effort to draw Mr. Barnett from his voluntary obscurity, must have been attended with the same loss to the life-blood of the institute (its revenue) which was incurred on the revival of Mr. Loder's *Night Dancers*, the only attempt made during the eight years career of the establishment, to call public attention to our old opera writers.

The certainty of loss in any effort of this kind would be a better excuse, if these establishments had not other responsibilities besides pecuniary ones. Their name is a challenge to musical Europe, and their directors are guardians of the national honor, a responsibility which Mr. Harrison and his fair compeer would have been proud to acknowledge, had they been fortunate enough to introduce to the public a writer like Mr. Balfe, competent to meet the demands of popular taste. In this case, there would have been no end to the *escapading* about the great nursery of native genius opened at Covent Garden; although the music, having the popular element in it, would, like Mr. Balfe's, have easily found its way to the public ear without the aid of a National Opera. But for genius, that could write as much above popular taste as so much of the music lately presented to us was beneath it, the National Opera could obviously have done nothing. Now, can anything show more clearly the mercantile nature of these enterprises? The butchers and bakers may as well call themselves public benefactors for selling us the staff of life.

It is said that the late management calculated upon the support of the press, and had great expectations from its effects. It had been well had Mr. Harrison and his partner inquired into the nature and effect of this engine of public opinion, ere they placed any such confidence in its power.

Periodical criticism is in fact nothing more than a trade, in which the consumer is protected by the same competition existing in every other trade, the producer being liable to the same penalties for incapacity or breach of trust. True, the sale of opinion is liable to great abuse from the difficulty of detecting the illicit trader, that is of ascertaining whether the opinions offered or demanded be really those of the person delivering them. In innumerable cases they are undoubtedly not so, and hence the common confusion of ideas between selling your thoughts and selling your conscience, for, to say that a man cannot have an honest property in his thoughts, and take them to market without selling his conscience along with them, is only to tell us that the statesman must needs be a knave, because he is paid by the nation that employs him.

Dramatic and musical criticism present us with a glaring instance of the illicit sale of opinion. Of the newspaper criticism of the beginning

of the century we are told that "it was an interchange of amenities over the dinner table, a flattery on the one side and puns on the other; and what the public took for a criticism on a play was a draft on the box-office or a reminiscence of last Thursday's salmon and lobster sauce."^{*}

In spite of the great accession of ability in periodical criticism since the above was written, the integrity of newspaper criticism remains much the same. There is the same tacit concordance between managers, artists, and critics. The same "drafts on the box-office," while the public are, for a time at least, deceived by partial and discoloured opinions of works, the true character of which, to do the critics justice, nobody knows better than themselves.

Such are among the results of the prevalent opinions of the power of the periodical press, which is in fact the organ or mirror of public opinion, nothing more; it is the circulating medium of the public mind, the paper currency of thought, but has little more to do with generating or reforming opinions than gold and silver have to do with producing the commodities of which they are the medium of exchange. But in the present state of opinion on this subject and the servile fear and flattery displayed by artists and others towards the press, who can wonder at the illicit traffic in criticism? "Like witchcraft and other foregone beliefs, it has sprung from the ignorance and credulity of its objects and the public." Mr. Harrison's dependence on it was the mistake of a tradesman who tries to force the sale of a commodity for which there is no demand by puffing it in the advertising columns of a newspaper; the slight temporary impetus which such a proceeding may give to his business must quickly and inevitably be followed by detection and bankruptcy.

The new establishment, being under the direction of a company, will stand a chance of better management, but the hope of success would have been much stronger had the company been a subscription society like the "Sacred Harmonists" or the "Philharmonic." After the splendid success of the former it is surprising that speculators in theatrical property have never tried the same experiment. A gentleman would infinitely rather give his two pounds outright for an admission once a week to the pit for a season of six months than purchase a share in the hope of a half-yearly dividend of a shilling (5 per cent.) on his money, even supposing the said dividend to be forthcoming—a matter more than doubtful. (Dividends on national opera shares!—we shall see.) For every holder of a single share there would be one hundred purchasers of cheap subscription tickets. As it is, we have not much hope for the new establishment, although it will open in October as announced, but few shares have been purchased. In fact, whether from the late failure, or that the public have discovered the fallacy of claiming for these places the titles of great public teachers and guardians of the public honour, or from both these causes, public confidence has been greatly shaken in the whole business. The press is silent, and the feeling in musical circles careless and indifferent. We have no wish to see our expectations fulfilled, but premature vapouring would now be quite out of place; the public have had enough of that.

On the proceedings of the approaching season rumours are somewhat vague. One thing is, we believe, certain—we shall hear no more for some time of Balfe and Wallace. They must both retire and recruit. Messrs. Sterndale Bennett, Frank Mori, Hatton and Henry Smart are spoken of as the native contributors. Mr. Smart has already had a trial, but of his opera *Bertha*, whatever its merits, nothing has been heard since the week of its production. Mr. Hatton has produced an opera in Vienna, but nothing is known of his lyrical music in London. Sterndale Bennett's cantata the *May Queen* gave the greatest promise, and, if it be true that he is to supply an opera to the new establishment, expectation will undoubtedly be excited. Mr. Frank Mori, a graceful song-writer, is as yet untried in the lyrical drama, although he has written a cantata, *Fridolin*, of great merit. Rumour further speaks of an English version of the *Prophète*, a step unquestionably in a questionable direction. On the whole, the prospects of the new enterprise are lowering enough. Want of capital alone will be a serious bar to its success. Your obedient servant, SEPTIMIUS OCTAVE.

Fugalbars, East-Wallon.

[Had the above letter been indited a few days later, some of the writer's opinions might have been expressed with a difference. It is evident when he sat down to write that Mr. Septimus Octave had not heard of the English Opera Company at Her Majesty's Theatre.—Ed. M. W.]

* Leigh Hunt's "Lord Byron and his Contemporaries."

† One of the very best—perhaps the best—of Mr. Balfe's lyrical works is a little comic ballad opera called *The Devil's in It*, produced at the Surrey Theatre, under the management of Miss Romer. The piece is a musical version of the *The Devil to Pay*. The music is full of pretty melodies, and is written in Mr. Balfe's best style. It might be successfully revived.

ARABELLA AND ADELINA.*

(From the Morning Star.)

"There were two features, however, in the evening concert which cannot be passed over without special notice. In her performance of Mendelssohn's second pianoforte concerto in D minor Madame Arabella Goddard surpassed herself, impossible as such a feat may seem to those who have hung upon her incomparable playing with intense delight. But of all her superb renderings of masterpieces of genius to which we have listened, this was decidedly the most wondrous in its power and beauty. The instrument spoke under her touch, and every grand thought and delicate fancy of the composer found full intellectual and poetical expression. Nothing more correct could be conceived than her delicious rendering of the slow movement, and in the finale, which she took at a pace absolutely astounding, her fire and brilliance were matchless. Then again, Mdlle. Adelina Patti won all hearts by her exquisite singing of "Home, sweet home"—to which no other singer within our recollection has ever imparted such depth of tenderness, such intensity of gentle pathos. As a matter of course she was encoired, and the compliment was never more richly deserved."

BIRMINGHAM FESTIVAL.

To the Editor of the Musical World.

SIR,—A sharp critic's flat remarks on the defective rendering by the choir of the parts allotted to them in Mr. Henry Smart's cantata at our festival on Tuesday night, require, for several reasons, a little explanation, which I am sure you will kindly allow. The choral music of this work is in some parts rather difficult, and requires to be thoroughly rehearsed, much more so than it was on this occasion. Strangers say Mr. Costa probably paid too much attention to *Naoman*, and left Mr. Smart to take his chance. This, however, was not so. The fact is, either Mr. Smart or his publisher so delayed the printing of the choral parts, that we actually had the music in three instalments, a bit at a time as printed; and what made the matter worse was, that the chorus could not be allowed to take their copies home to compensate for insufficient rehearsal, because they were required for the usual numberless corrections caused by the printing being so hurried, and also to stitch the remainder to them as it arrived. Not knowing what circumstances caused this delay, I do not impute blame to any one; but it is certainly only fair to state the above facts, in justice to all concerned. It is absurd to suppose that those who mastered Beethoven's Mass in D three years ago could not master *Dunkerron*, and though it cannot be an offence to Mr. Smart for me to assume that perhaps his manner of conducting may have made some difference, it is undoubtedly true that the chief cause of the fair execution not having proved excellent was the delay in putting the work in rehearsal.

—I am, Sir, yours, &c.,
Birmingham, Sep. 8.

A MEMBER OF THE BIRMINGHAM
FESTIVAL CHOIR.

[This letter arrived too late for insertion in our last number.—D.P.]

BERLIN.—A great number of Meyerbeer's admirers went on the 5th instant, the deceased master's birthday, to the burial-ground where his mortal remains repose, and, as a sign of their respect, adorned his grave with wreaths and flowers.

OSTEND.—(From a Correspondent).—Herr A. Rubinstein gave a *matinée musicale* here last week previous to his departure for St. Petersburg. He played more than twenty pieces of the great masters, and entertained the audience during two hours. Leopold de Mayer, the Lion pianist, gave also a *matinée*, but having chosen an early hour, very few people could attend. Madame Marchesi, *à son tour*, invited the *élite du beau monde* to hear one of her pupils, a celebrated amateur, the charming Countess Pergen Batgang from Vienna. This young lady, possessing a most beautiful voice and an excellent method, enchanted her hearers, singing eight pieces of different style. Mdlle. de Buch, daughter of the Princess of Hatzfeld, and pupil of Franz Liszt, played delightfully some of Chopin's compositions and Leopold de Mayer executed also a new composition of his own with enormous effect. Madame Marchesi was then invited to sing, and she charmed the audience with a *Lied* of Schubert, and a sentimental air of Handel, reminding one (with her broad style and real sentiment) of the days of Lind and Viardot, when singing had not yet become a real gymnastic and *tour de force* like exhibition, which, for the most part, it is in the present time. I hear that Madame Marchesi intends to give a second *séance* before leaving for her residence in Paris to resume her teaching.

* Report of the Birmingham Festival.

MUSIC IN BRESCIA.

(From our own Correspondent.)

Any one in search of sweet emotions cannot do better than set off at once for Northern Italy. However *blasé* he may be, or however milk-and-water his blood, I promise it will be stirred up. He will not, indeed, be carried away by the tide of popular feeling, or by the impetuosity and variation of the revolutionary torrent which during the last four years brought out at every hour of the day a new *sensation* event, but in its stead he will enjoy the ever-growing effects of the liberal institutions, the development of civilization—in one word, the blessing which follows the political and social redemption of a great nation. To these great blessings which make the mind of the traveller exhilarate, the beauty of the Italian unrevealed nature and the magnificent monuments of ancient and modern genius, the musical art blends in an harmonious whole, which cannot fail of making of Italy a real paradise. Let any one descend the Mount Eenis, let him wander along the shores of the Dora, or of the Po; let him steam through the blue waters of the Lakes of Como or of Garda; let him drive along the smiling hills of Brianza, or cut athwart the mountain passes of the Brescia and Bergamo territory, and, even if he were a stock-broker or a quaker, he must undoubtedly feel his heart swelling with sweet and deep-felt emotions. I am not in the mood of going through a long description of Italian autumnal nature, nor am I willing to tire the readers of your journal with a description of the monuments which one meets in every town, nay, in almost every village of this enchanted country. Byron, Dickens, and other eminent writers have done it, and now every one knows the argument is therefore quite exhausted. What I am desirous to record in these few lines, which comes more in the province of the *Musical World*, is the progress I have noticed the Italian artists have made in the performance of operas. Although they have to contend with the high notes of Verdi's music, which have made of late the Italian theatre a sort of racing ground in which they loose their voice, yet I have noticed that they can be excellent interpreters of the best German and French masters. Two stars have just come out, one at Turin, the other at Brescia. The first is a charming lady of great talent, who, under the assumed name of Mde. Lola Dellarosa, conceals the name of a distinguished Polish family. I had the pleasure of witnessing the triumph of this *prima donna* at the Alfieri-theatre in Bellini's *Norma*, and nothing, in my opinion, can exceed the beauty of her voice, the cleverness of her singing, and the majestic effect of her movements. Mdlle. Lola Dellarosa is already an artist who may claim the rank which has been assigned in London and Paris to Grisi in the wonderful production of the great Sicilian maestro. I hear that Mdlle. Dellarosa is on the eve of starting for London, and this being the case, I may venture to recommend her to Mr. Gye or Mr. Mapleson to engage her. She would be a real acquisition for either one or the other of our lyric theatres. The other *star* which, as the Italians say, is now the *delizia* of the Brescians, is Mdlle. Boschetti, a soprano who, although French by birth (her real name is Boschet), has been brought up in Italy. Mdlle. Boschetti, whom I heard in *Faust*, has a real musical talent; and were I to decide between her and Mdlle. Patti, I should be indeed embarrassed to whom to give the apple. Paris, if I am right, gave it to one of the goddesses. I confess I would rather eat it in order to solve the difficulty. The elaboration of Mdlle. Boschetti's singing, her charming voice, the logic sobriety of her action would surprise even those who are accustomed to Patti's well-deserved triumphs. This *prima donna* would also prove a great acquisition for the London Italian stage, and her appearance at Covent-Garden would really be a success. There is yet time enough for opera directors to hear both these singers: let them come to Italy, and they will at the same time enjoy the beauty of this unrivalled autumnal nature, and, if they are not already engaged, secure two real talents to the London theatres.

TROVATORE.

BRESCIA, September 4th.

RULING PASSION STRONG IN DEATH.—Malibran, the famous singer and actress tells the following amusing anecdote of herself:—"Not long since I was playing *Desdemona* at the Paris opera-house for my benefit, and the stage was covered with bouquets. It was the very first time that flowers had been thrown upon the Paris stage, and I never beheld any more lovely: but you see I was obliged to die, and it was a great pity, for under the circumstances I could not pick them up. Othello had to die also, and the man was *bête* enough to prepare to stab himself just where he must fall on at least half a dozen of the best. This was more than I could endure, so although I was quite dead at the time, I exclaimed in a low voice, 'Take care of my flowers! Take care of my flowers!' Louis Philippe was in a side box that night and heard me; and so the next day I had a magnificent present of exotics from St. Cloud, with a polite message, signifying that his majesty, observing my posthumous love of floriculture, begged my acceptance of the accompanying tribute."

THE STRAND THEATRE.—This popular theatre re-opens this evening (Saturday). During the recess, the interior has been thoroughly remodelled and redecorated, and an extra number of stalls have been added. The novelties promised are a new burlesque and comedy, from the pen of Mr. Byron, and a serio-comic drama, by Mr. H. T. Craven, who will appear in the principal character. The place of Mr. Honey will be filled by Mr. James Stoyke, a low comedian, who has achieved great popularity at the Prince of Wales' Theatre, in Liverpool, and the ladies will be strengthened by the accession of Miss Raynham, from the Olympic, and Miss Milly Palmer, a leading actress from the Theatre Royal, Liverpool, where her youth, beauty, and versatile talents have made her a great favorite.

DRAGONETTI, the celebrated performer on the double bass, used to keep a large number of children's dolls at his lodgings for his amusement. When he travelled he usually took a black one with him, which he called his wife, and he used to dance it at his carriage window when he passed through any little village.

MENDELSSOHN AT BURNHAM BEECHES.—A correspondent of *Notes and Queries* writes:—"Some years ago I stumbled on an interesting *souvenir*, when visiting this fine bit of forest land. In the middle of a noble natural amphitheatre, round which the trees had grouped themselves, so as to make it specially secluded, I found a simple white stone, inscribed F. M. B. with a date and some verses, commemoration of the many gifts and graces, intellectual and moral, of an eminent musician. I at once recognised the lamented Felix Mendelssohn Bartholdy as the subject, and on inquiry I found that this spot had been the favorite haunt of the poet-musician, when visiting at the neighbouring seat of Mr. Grote, the historian of Greece, and that the erection of this memorial, and the lines which it bore, were the feeling tribute of that well-known friend of musical genius, Mrs. Grote. Certainly no fitter plan could have been chosen to inspire the 'wood notes wild' which nature taught her favorite child, and which of all his strains he loved best to utter."—*Windsor and Eton Express*.

WHAT IS A HYMN?—I will not supply any answer of my own to this question; I will go back to the age metrical hymnody, of the Western Churches at least, began. I will take my definition of a hymn from one of the greatest of theologians, the friend and disciple of the greatest of Christian hymnists, one, therefore, whose judgment on such a matter few will call in question. St. Augustine, commenting on the words, "The hymns [A. V. "prayers"] of David, the son of Jesse, are ended," asks, as his manner is, what a hymn means, and answers, "Hymns are 'the praises of God with song';" hymns are songs containing the praise of God. If there be praise, and it be not God's praise, it is not a hymn. If there be praise, and that God's praise, and it be not sung, it is not a hymn. To constitute a hymn, then, it is necessary that there be these three things—"praise, the praise of God, and song." Certainly this definition is sufficiently clear and precise; but is it too narrow? Has not the practice of the whole Church, as well as in many cases the authority of particular Churches, sanctioned the use in public worship of very many compositions which fulfil none of Augustine's requirements but the last? And in so doing has not the Church the divine precedent of the Psalter to fall back upon? Now first, as to this precedent, let it be observed that the Book of Psalms is much more than a hymnal. It is a manual of private as well as public devotion; it is a prophetic book; it is an inspired record of the spiritual experiences of saints under the Old Covenant; it embraces compositions corresponding (so far as the utterances of the Divine Word can correspond with the merely human) with the historical ballads or patriotic songs of other nations. Therefore in structure it is not to be compared with any collection of hymns formed expressly for congregational use. There is absolutely no evidence whatever that the whole Psalter, as we have it, was so used by the Jewish Church. Had this been understood at the time of the Reformation the absurdity of attempting to versify it, from end to end, for the congregation, would have been seen, and the Church would not have groaned for three centuries beneath the incubus of successive metrical versions. But it is to be observed that wherever we have distinct evidence, or even reasonable probability, of the use of any psalm in the Temple Services, there we shall find Augustine's three essentials of a hymn. Such are the Dedication Psalms of the Tabernacle of David (95, 105, 106) that of his house (30), those (probably) of the Second Temple (144, 145, 146), the Processional Hymn of the Ark (68), the Paschal Hallel (113 to 118), a portion of which was probably the "hymn" of the Upper Chamber, and others which might be named. And further, even if the devotional public use of all the Psalms, penitential as well as laudatory, by the Jewish Church could be proved, it must be remembered that the Psalter was its prayer-book, as well as its hymnal, and was not used, as ours, to supply merely the jubilant half of public worship.—*Churchman's Family Magazine*.

BRESLAU.—Herr Wüerst's "*Vineta*" has been successfully produced.

EMS.—At the first of the great concerts here, the principal artists were Batta, Alard, and Arban; at the second, Vivier, Wieniawski, and Madame Kastner.

DRESDEN.—After the rehearsals of the work have been repeatedly suspended, it is now definitely decided that Herr Dorn's opera, *Die Nibelungen*, shall be produced with all possible speed.

MUNICH.—The first stone of the new Volks-Theater, to be built by a private company, was lately laid with great ceremony, before several high officials and an immense crowd of other spectators, in the Gärtnerplatz.

BADEN.—The second opera given by the Italian company was *I Puritani*, with Naudin, Delle Sedie, and Mdle. Battu. Madame Charton-Demeur was to make her first appearance in *Il Trovatore*, which was to be followed by *Don Pasquale* and *La Gazza Ladra*.

BRUSSELS.—Vieuxtemps has written an overture for full band and chorus upon the Belgian national hymn. It is to be performed by the Brussels Academy at the end of the present month.—Carlo Patti, the brother of Mdle. Adelina, has come here for the purpose of continuing his violin studies under the direction of M. Léonard.

TURIN.—The following is the company engaged at the Victor Emanuel Theatre for the autumn season—*Prime donne*:—Mesdames Emmy La Grua, Palmieri, Bertl, Ferrari; tenors: Jaccomelli, Andreef, Pardini; baritones: Cima, Grandi; contralto: Ciaschetti; and bass: Baggiolo.

ISERLOHN.—A Musical Festival was announced to take place on the 11th and 12th instant, in the newly-erected Hall, upon the Alexanderhöhe. Herr Ferdinand Hiller had undertaken the direction of it. The Orchestra was to consist of from sixty to seventy first rate artists, under the guidance of the *Concertmeister*, Herr Otto Von Königslow, of Cologne. Among the soloists engaged were Herr Ferdinand Hiller, (Beethoven's Pianoforte Concerto in C Minor); Herr August Kömpel from Weimer, Mendelssohn's Violin Concerto; Herr Alexander Schmit, teacher in the Cologne Conservatory (Ballad for the Violoncello by Ferdinand Hiller); and Herr Loos of Iserlohn itself (Pianoforte Concerto in F sharp Minor), by Ferdinand Hiller. The larger Works announced were Mozart's C major Symphony with Fugue, and Beethoven's A major Symphony.

Advertisements.

ROYAL ENGLISH OPERA, COVENT GARDEN.—The Nobility, Shareholders, and the public are respectfully informed that THE OPERA COMPANY (Limited), will commence their First Season in October next. By Order, MARTIN CAWOOD, Secretary.

TO PROFESSORS AND AMATEURS OF MUSIC.—Authors' Works Engraved and Printed on moderate terms by F. Bowcher, 5, Little Marlborough Street, Regent Street, W.

MUSIC PRACTICE.—A Professor of Music of eminence and standing has a good practice to offer on reasonable terms. He leaves it to go abroad for his health. The applicant, who must enclose all necessary references, must be a good musician, pianist, and organist, and be able to keep a choir in training, and manage a full Cathedral service. The organ is a first-rate instrument, and must be used at least once a week. Letters to A. B. F., office of the Musical World, 244, Regent Street, will be forwarded under cover to, and answered by, the Advertiser. The strictest confidence must be observed.

TARANTELLA, by WALTER MACFARREN.

THIS popular Morceau for the Pianoforte, played with such distinguished success by the Composer at his Concerts at the Hanover Square Rooms, is published, price 4s., by

DUNCAN DAVISON & Co., 244 Regent Street, W.

"MARY DEAR,"

SIMS REEVES'S NEW SONG.

Composed by HOWARD GLOVER, and enthusiastically encored at St. James's Hall, is published, price 3s., by

DUNCAN DAVISON & Co., 244 Regent Street, W.

VOGLER'S "MARCH OF THE DANISH GUARDS," for the Pianoforte, price 3s. "The Danish soldiers are being led to battle to the exciting strains of this fine March."

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

CHAPPELL & Co.'s NEW Musical Publications.

KENILWORTH.

NOW READY,

The New Cantata composed for and performed at the Birmingham Festival. Words by H. F. CHORLEY, Esq. Music composed by ARTHUR SULLIVAN. Price complete 12s.

THE FOLLOWING ARE PUBLISHED SEPARATELY:—

I have Slept beneath the Water - 2s. 6d.
Sung by Madame SHERRINGTON.

I am a Ruler on the Sea - 2s. 6d.
Sung by Mr. SANTLEY.

DUET—How sweet the Moonlight
Sleeps - 3s. 0d.
Sung by Mr. CUMMINGS and Madame SHERRINGTON.

A Brisk Dance, for Pianoforte Solo 2s. 0d.

A Slow Dance, ditto ditto - 2s. 0d.

NEW PIANOFORTE PIECES FROM "FAUST."

Callcott's Beauties of Faust, 1 & 2
each - 5s. 0d.

Callcott's Beauties of Faust, Duets
each - 6s. 0d.

Callcott's Kermesse Scene, con-
taining the Celebrated "Old
Men's Chorus," as a Duet - 3s. 0d.

Callcott's Soldier's Chorus - 3s. 0d.
As performed in the Opera. Duet 3s. 6d.

Osborne's Grand Concertante Duet
for two Pianofortes - 8s. 0d.

Osborne's Grand Concertante for
two Performers on one Pianoforte 6s. 0d.

Benedict's Morceau de Salon - 4s. 0d.

Favarger Fantasia - 4s. 0d.

Ascher Pensee Dramatique - 4s. 0d.

CHAPPELL & CO.,
50, NEW BOND STREET.

Just published, price 15s.,

SONATA,

No. I, for the

PIANOFORTE AND VIOLIN (in Score),

DEDICATED TO

HER IMPERIAL HIGHNESS PRINCESS WILLIAM OF BADEN;

COMPOSED BY CHARLES FOWLER.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just Published, price 6s.

DUO in A for THE PIANOFORTE AND VIOLIN,

Composed by

JAMES LEA SUMMERS.

London: DUNCAN DAVISON and Co., 244, Regent Street, W.

In the Press,

To be Published by Subscription,

A MASS in B flat, for Soprano, Alto, Tenor and Bass.
Solo, with Chorus. Composed and dedicated by permission to His Imperial
Majesty Dom Pedro II., Emperor of Brazil,

By WELLINGTON GUERNEY.

To Subscribers, 5s.; Non-Subscribers, 7s. 6d.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

Just published, price 3s.,

"LILLY'S LOVE,"

BALLAD,

BY

MRS. ENEAS MACDONNELL.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

MARIE D'ANNETTA'S DANCE MUSIC

Characteristically Illustrated.

"The Lily of the Thames Quadrille," with cornet accompaniment ...	4 0
"What Next Quadrilles" (Robin's Last), with cornet accompaniment ...	4 0
"The Spirit Rapping Polka," dedicated to all spirit-rappers' mediums ...	3 0
"The Llewellyn Waltz," dedicated to Mr. Backwell, B. M. 3rd R. W. M. ...	3 0
"Beautiful Spirit Waltz," dedicated to Mons. Louis Jullien ...	4 0

London: DUNCAN DAVISON & Co., 244 Regent Street W.

NEW AND REVISED EDITION. Price 12s.,

THE VOICE AND SINGING.

(The formation and Cultivation of the Voice for Singing).

BY ADOLFO FERRARI.

"The great and deserved success of this work has brought it, in no long time, to a second edition, carefully revised, and enriched with a number of additional exercises, which greatly increase its value."—*Illustrated News*.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

In the Press,

JE VOUDRAIS ETRE,

ROMANCE,

AVEC ACCOMPAGNEMENT DE

HARPE,

PAROLES DU CHEVALIER DE CHATELAIN,

MUSIQUE DE CHARLES OBERTHÜR.

Op. 190.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.

THE MODERN HARPIST:

A NEW WORK FOR THE HARP BY MR. APTOMMAS.

(To be Published by Subscription).

CONTENTS:—Introduction—Ancient and Modern Harp—Music—Resources—Analysis of Passages—Modulation—Fingering—Tuning—Peculiar Effects—Stringing—The Harp Contrasted—Classical Music—Style—Touch—Expression—Pedals—The Dampers—Chromatic Combinations—Memorising—Playing in Public—Teaching—Technical Terms—and Selections from the Great Masters, &c., &c.

Price of Subscription, ONE GUINEA.

Issued by the Author, 57 King Street, Soho, W.

Now Ready,

PRIZE POEMS receiving the 100 Guineas offered in the Advertisements, "HO! FOR A SHAKESPEARE," and awarded by Messrs. Webster, J. Stirling Coyne, Andrew Halliday, George Rose, and Thomas S. Stuart. Illustrated with Lithograph Portraits of Queen Elizabeth and the Queen of Beauty. Can be had GRATIS at all the best Drapers in the Kingdom, or forwarded, on receipt of stamped address to DAY & SONS, Lithographers to the Queen, Publishers, Lincoln's Inn Fields, London.

KUHE'S Four New Pieces.

LUCIA DI LAMMERMOOR.

Brilliant Fantasia on Donizetti's Opera. 4s.

LUCREZIA BORGIA.

Brilliant Fantasia on Donizetti's Opera. 4s.

LA FAVORITA.

Brilliant Fantasia on Donizetti's Opera. 4s.

THE BLUE BELLS OF SCOTLAND.

Brilliant Transcription. Price 4s.

SYDNEY SMITH'S Four New Pieces.

MARCHE DES TAMBOURS.

Morceau Militaire. Price 4s.

RÊVE ANGÉLIQUE.

Berceuse. Price 4s.

THE SPINNING WHEEL

Spinnlied. Price 4s.

LES HUGUENOTS.

Grand Fantasia on Meyerbeer's Opera. 4s.

LONDON:
ASHDOWN AND PARRY,
18, HANOVER SQUARE, W.

GOUNOD'S NEW OPERA, "MIRELLA,"

PERFORMED WITH IMMENSE SUCCESS AT
HER MAJESTY'S THEATRE.

OPINIONS OF THE PRESS.

"The music of *Mirella* is as good as that of *Faust*; perhaps, in some respects, better."—*Daily News*.

"M. Gounod has given to the world another genuine and charming work."—*The Times*.

"The music of *Mirella* will as surely make its way with the public as that of *Faust*."—*Standard*.

"A capital opera; no living man could write anything for the stage comparable to it."—*Athenæum*.

"We have to thank Mr. Mapleson for giving us an opportunity of hearing the last work of one who certainly now is the greatest living operatic composer."—*Saturday Review*.

THE PRINCIPAL VOCAL PIECES.

1.—THE OPENING CHORUS.

This exquisite subject ("FACILIAM CAROLE") may be had as a song, as a duet, as a chorus, and for the pianoforte, by Brinley Richards and Nordmann. The following quotations from the press refer to this melody:—"There is nothing in modern opera to exceed it in freshness and Southern character."—*Athenæum*. "Nothing more fresh or melodious has ever been imagined than this lovely inspiration, a worthy pendant to the Valse in *Faust*."—*Daily Telegraph*. "Beautifully simple and tender."—*Daily News*.

2.—THE SAVOYARD MELODY.

This simple and beautiful melody is performed by the orchestra. It is, however, published with English words, "FAR FROM HIS MOUNTAINS," and in Italian, "AU DESTIN OÙ SU," and for the pianoforte by Brinley Richards and Nordmann.

3.—THE SHEPHERD'S SONG.

"FELICE PASTOREL," sung by Mlle. Volpini. "A delicious little air."—*The Times*. "Exceedingly charming."—*Daily Telegraph*. "A delicious melody."—*Saturday Review*.

4.—Mlle. TITIENS' SONG.

"The most popular is the bravura aria, 'NON MUTA IL CORO.'" "More than the rival in our estimation to the Jewel Song in *Faust*, as being a purer strain of melody."—*Standard*.

5.—Mlle. TREBELL'S SONG.

"LA STAGIONE ARRIVA, O BELLA," encored every night. "This will be in every body's mouth, and it is certainly the most catching melody in the opera."—*Saturday Review*. "An exquisite little song."—*Daily Telegraph*.

6.—SIGNOR GIUGLINI'S SONG.

"AU! SE D'PREGHI MIEI." "A lovely song."—*Saturday Review*. "A delicious cavatina."—*Morning Advertiser*.

7.—MR. SANTLEY'S SONG.

"SI L'ARLEE SI SON REGINE." "A bold and vigorous strain."—*Standard*.

8.—THE DUETS.

F 1. "CHANSON DE MAGALI," sung by Mlle. Titiens and Signor Giuglini. "One of the most captivating things in the opera."—*Sunday Times*. "Likely to become popular as anything in *Faust*."—*Standard*. 2. "AU! PARLA ANCORA," sung by Mlle. Volpini and Mlle. Titiens.

The Complete Opera, in Italian or French, 16s. For Pianoforte, 10s.

PIANOFORTE ARRANGEMENTS.

THE OVERTURE—Solo and Duet.

"Seems to be a string of popular melodies of the South of France."—*Daily News*. "Pretty, light, and essentially pastoral."—*The Times*. "A beautiful composition."—*Advertiser*.

THE AIRS.

By W. H. Calcott, in Three Books, Solos and Duets, 5s. and 6s. each.

PIANOFORTE PIECES.

Kuhe's Fantasia, Mirella	4 0
Madame Oury's Fantasia	5 0
Rosellen's Souvenirs de Mirella (a Selection of Airs)	4 0
Nordmann's Bouquet de Melodies	4 0
Brinley Richards' Chœur de Magnanarilles (the opening Chorus)	3 0
Brinley Richards' Savoyard Melody	4 0
Kettner's Fantasia, transcription (a very brilliant piece)	4 0
Lysberg's Mirella Fantasia	4 0
Ganz's Reminiscences of Mirella	4 0
Forbes' Fantasia	5 0
Coote's Mirella Quadrilles	4 0
Coote's Mirella Waltzes	4 0
Victor Colline's Mirella Valse	4 0

BOOSEY & Co., 28 Holles Street, W.